



BIBLIOTEKA
UNIW. JAGIEL.
KRAKOWSKA

246

Muz. Rkp.

IV

KROGULSKI

"Koncert fort. E Dur"
(głosy)

Flauto.

per Gio. Brogulski

Allegro.

Concerto.

Handwritten musical score for Flute, Concerto, by Gio. Brogulski. The score is written on ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Allegro.* The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *pp*, *cres*, *ritard.*). The piece concludes with a *Solo.* section and a *Fin.* marking.

C. Più mosso.

This handwritten musical score is written on ten staves. The notation is dense, featuring a variety of musical symbols including notes, rests, accidentals, and dynamic markings. The piece begins with a tempo marking 'C. Più mosso.' and a key signature of one sharp (F#). The notation includes many chords, some of which are arpeggiated. Dynamic markings such as *ff*, *p*, *pp*, *cres:*, and *ff* are used throughout. There are also markings for 'Solo.' and 'Recit:'. The score includes several repeat signs and a 'Tutti.' marking. The piece concludes with a final chord marked *pp*. The handwriting is in dark ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Staff 1:** Solo. 15. *à tempo.* *ritard.*
- Staff 2:** *ritard.* *à tempo.* 4. M.
- Staff 3:** 1. M.
- Staff 4:** 0. 7. *ritard.* *à tempo.*
- Staff 5:** 8. *ritard.* *à tempo.* *Tutti.*
- Staff 6:** Solo
- Staff 7:** *ritard.* *à tempo.* *Allegro.* *Introduzione.*
- Staff 8:** *ritard.* *à tempo.* *Allegro.* *Introduzione.* *Andante.* *ritard.* *à tempo.* *Allegro.* *Introduzione.*
- Staff 9:** *ritard.* *à tempo.* *Allegro.* *Introduzione.* *Andante.* *ritard.* *à tempo.* *Allegro.* *Introduzione.*
- Staff 10:** *ritard.* *à tempo.* *Allegro.* *Introduzione.* *Andante.* *ritard.* *à tempo.* *Allegro.* *Introduzione.*

Tutti.
1. A. *pp* *f*
2. B. Solo. *pp* *f*
3. C. *pp* *f*
4. *pp* *f*
5. *pp* *f*
6. *pp* *f*
7. *pp* *f*
8. *pp* *f*
9. *pp* *f*
10. *pp* *f*
11. *pp* *f*
12. *pp* *f*
13. *pp* *f*
14. *pp* *f*
15. *pp* *f*
16. *pp* *f*
17. *pp* *f*
18. *pp* *f*
19. *pp* *f*
20. *pp* *f*
21. *pp* *f*
22. *pp* *f*
23. *pp* *f*
24. *pp* *f*
25. *pp* *f*
26. *pp* *f*
27. *pp* *f*
28. *pp* *f*
29. *pp* *f*
30. *pp* *f*
31. *pp* *f*
32. *pp* *f*
33. *pp* *f*
34. *pp* *f*
35. *pp* *f*
36. *pp* *f*
37. *pp* *f*
38. *pp* *f*
39. *pp* *f*
40. *pp* *f*
41. *pp* *f*
42. *pp* *f*
43. *pp* *f*
44. *pp* *f*
45. *pp* *f*
46. *pp* *f*
47. *pp* *f*
48. *pp* *f*
49. *pp* *f*
50. *pp* *f*
51. *pp* *f*
52. *pp* *f*
53. *pp* *f*
54. *pp* *f*
55. *pp* *f*
56. *pp* *f*
57. *pp* *f*
58. *pp* *f*
59. *pp* *f*
60. *pp* *f*
61. *pp* *f*
62. *pp* *f*
63. *pp* *f*
64. *pp* *f*
65. *pp* *f*
66. *pp* *f*
67. *pp* *f*
68. *pp* *f*
69. *pp* *f*
70. *pp* *f*
71. *pp* *f*
72. *pp* *f*
73. *pp* *f*
74. *pp* *f*
75. *pp* *f*
76. *pp* *f*
77. *pp* *f*
78. *pp* *f*
79. *pp* *f*
80. *pp* *f*
81. *pp* *f*
82. *pp* *f*
83. *pp* *f*
84. *pp* *f*
85. *pp* *f*
86. *pp* *f*
87. *pp* *f*
88. *pp* *f*
89. *pp* *f*
90. *pp* *f*
91. *pp* *f*
92. *pp* *f*
93. *pp* *f*
94. *pp* *f*
95. *pp* *f*
96. *pp* *f*
97. *pp* *f*
98. *pp* *f*
99. *pp* *f*
100. *pp* *f*
101. *pp* *f*
102. *pp* *f*
103. *pp* *f*
104. *pp* *f*
105. *pp* *f*
106. *pp* *f*
107. *pp* *f*
108. *pp* *f*
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110. *pp* *f*
111. *pp* *f*
112. *pp* *f*
113. *pp* *f*
114. *pp* *f*
115. *pp* *f*
116. *pp* *f*
117. *pp* *f*
118. *pp* *f*
119. *pp* *f*
120. *pp* *f*
121. *pp* *f*
122. *pp* *f*
123. *pp* *f*
124. *pp* *f*
125. *pp* *f*
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140. *pp* *f*
141. *pp* *f*
142. *pp* *f*
143. *pp* *f*
144. *pp* *f*
145. *pp* *f*
146. *pp* *f*
147. *pp* *f*
148. *pp* *f*
149. *pp* *f*
150. *pp* *f*
151. *pp* *f*
152. *pp* *f*
153. *pp* *f*
154. *pp* *f*
155. *pp* *f*
156. *pp* *f*
157. *pp* *f*
158. *pp* *f*
159. *pp* *f*
160. *pp* *f*
161. *pp* *f*
162. *pp* *f*
163. *pp* *f*
164. *pp* *f*
165. *pp* *f*
166. *pp* *f*
167. *pp* *f*
168. *pp* *f*
169. *pp* *f*
170. *pp* *f*
171. *pp* *f*
172. *pp* *f*
173. *pp* *f*
174. *pp* *f*
175. *pp* *f*
176. *pp* *f*
177. *pp* *f*
178. *pp* *f*
179. *pp* *f*
180. *pp* *f*
181. *pp* *f*
182. *pp* *f*
183. *pp* *f*
184. *pp* *f*
185. *pp* *f*
186. *pp* *f*
187. *pp* *f*
188. *pp* *f*
189. *pp* *f*
190. *pp* *f*
191. *pp* *f*
192. *pp* *f*
193. *pp* *f*
194. *pp* *f*
195. *pp* *f*
196. *pp* *f*
197. *pp* *f*
198. *pp* *f*
199. *pp* *f*
200. *pp* *f*
201. *pp* *f*
202. *pp* *f*
203. *pp* *f*
204. *pp* *f*
205. *pp* *f*
206. *pp* *f*
207. *pp* *f*
208. *pp* *f*
209. *pp* *f*
210. *pp* *f*
211. *pp* *f*
212. *pp* *f*
213. *pp* *f*
214. *pp* *f*
215. *pp* *f*
216. *pp* *f*
217. *pp* *f*
218. *pp* *f*
219. *pp* *f*
220. *pp* *f*
221.

Oboe 1^{mo} par Jö: Krogulshin

par Jo: Kroghstén

Allegro.

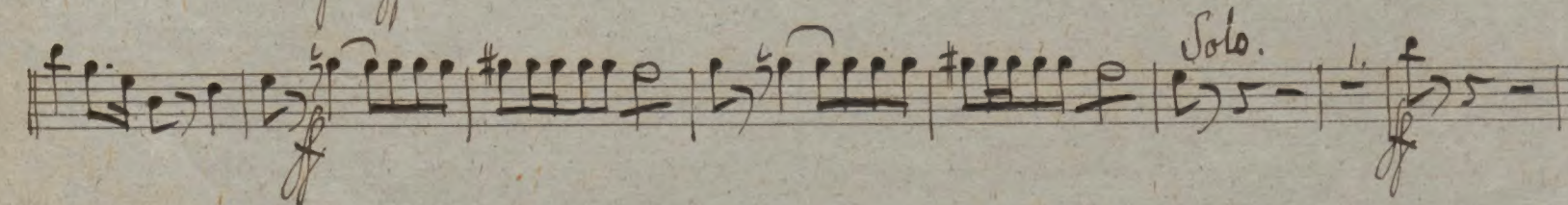
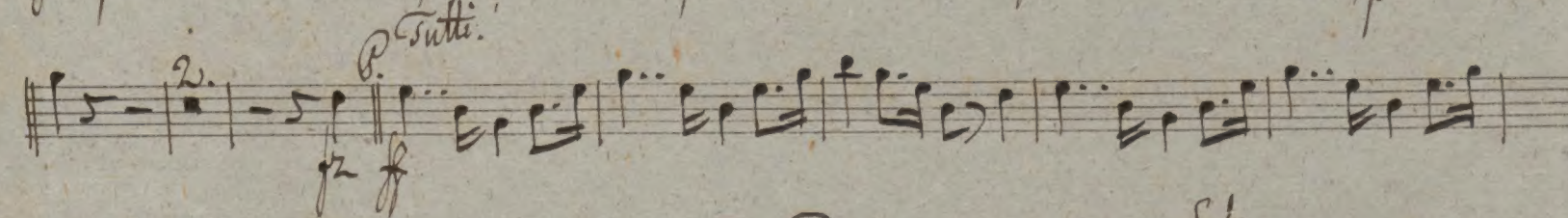
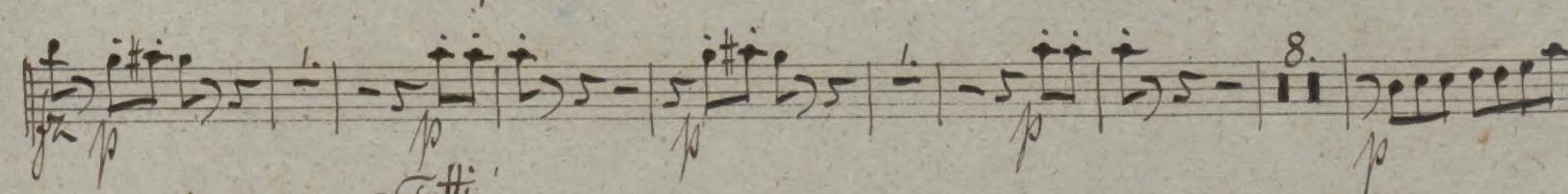
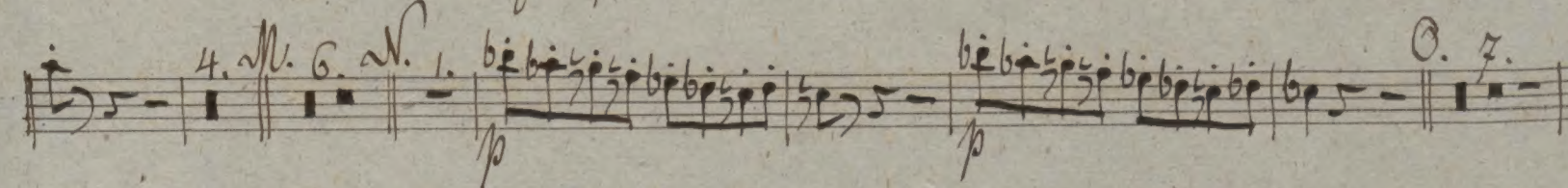
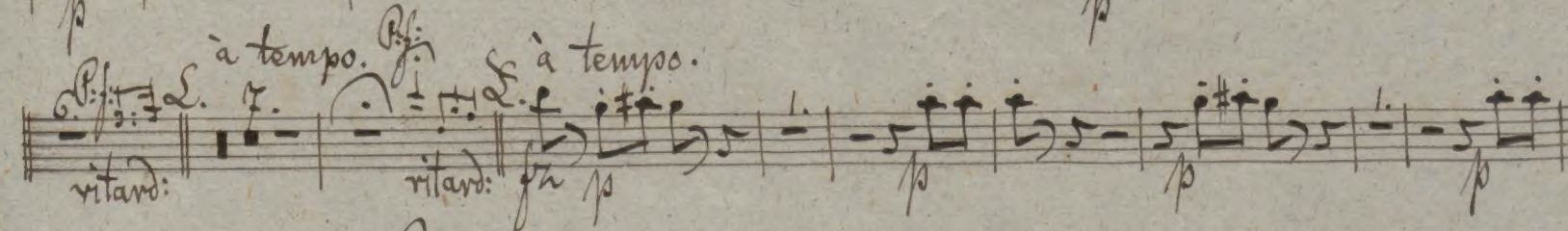
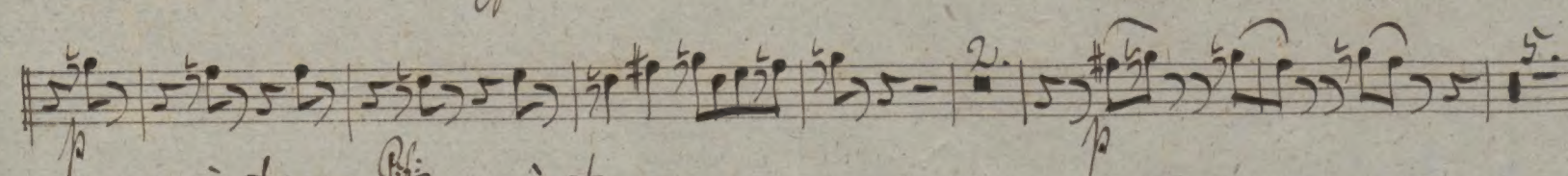
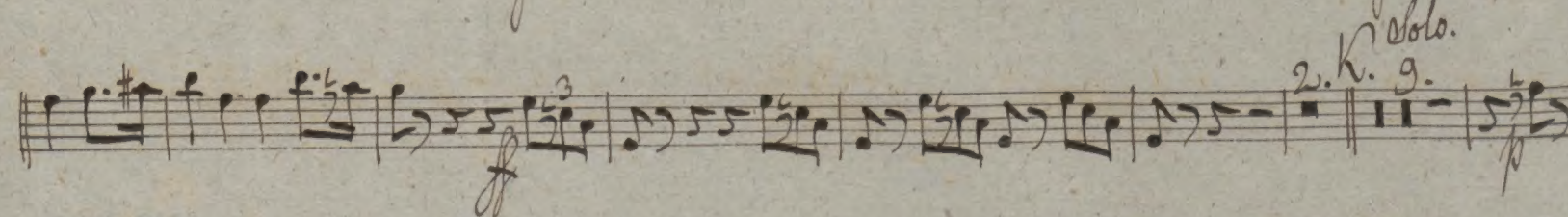
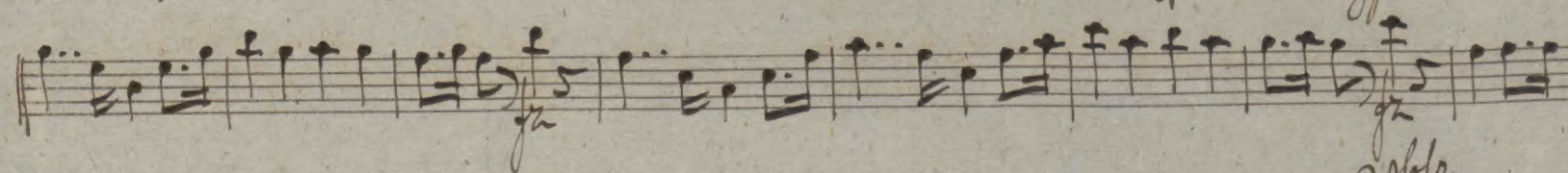
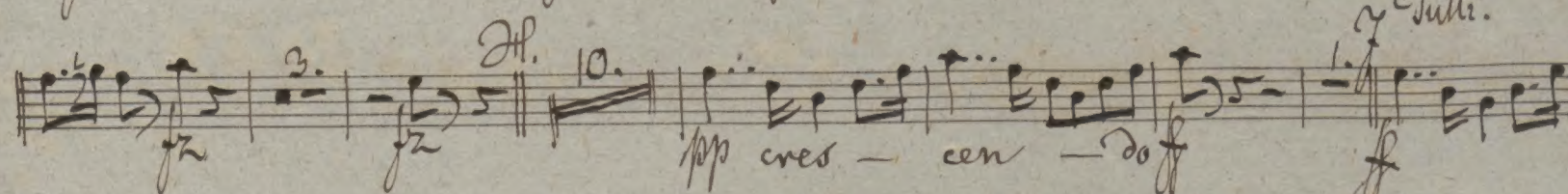
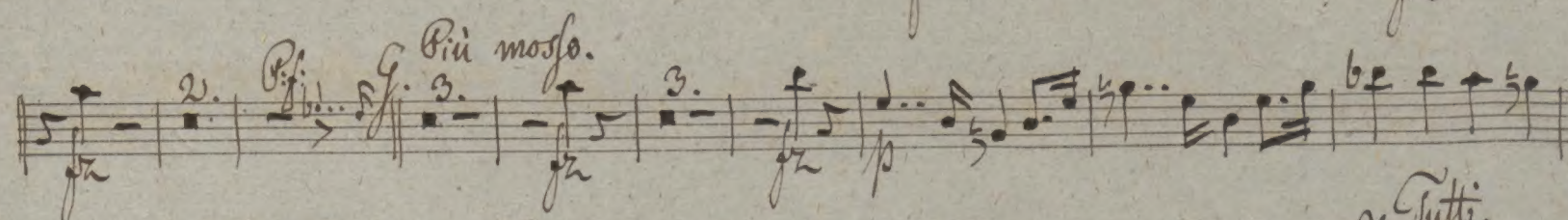
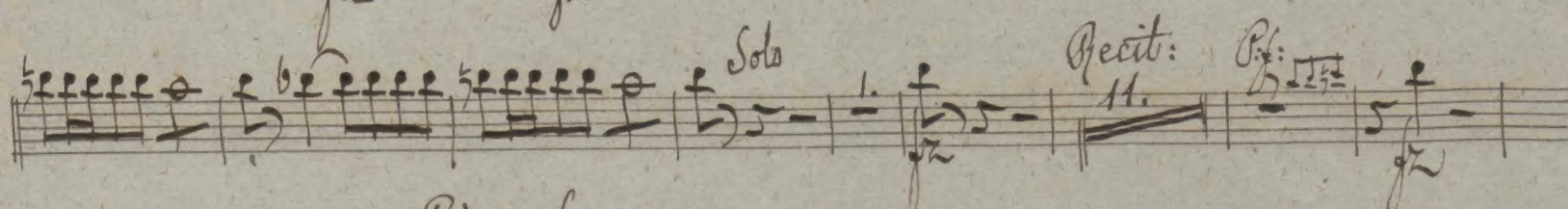
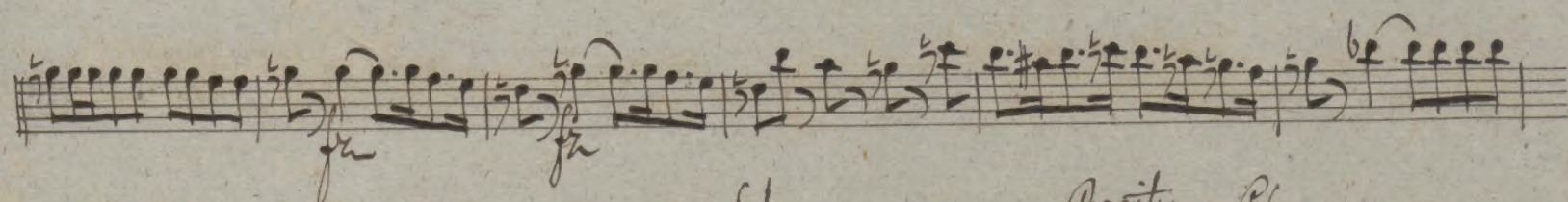
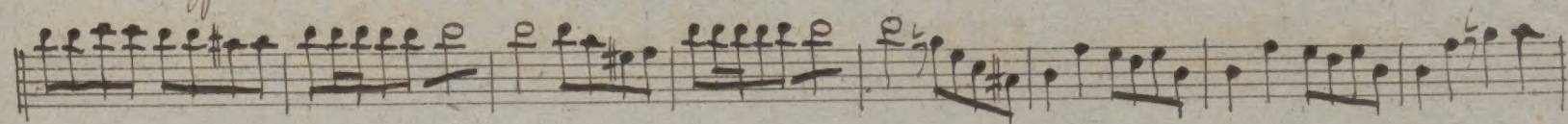
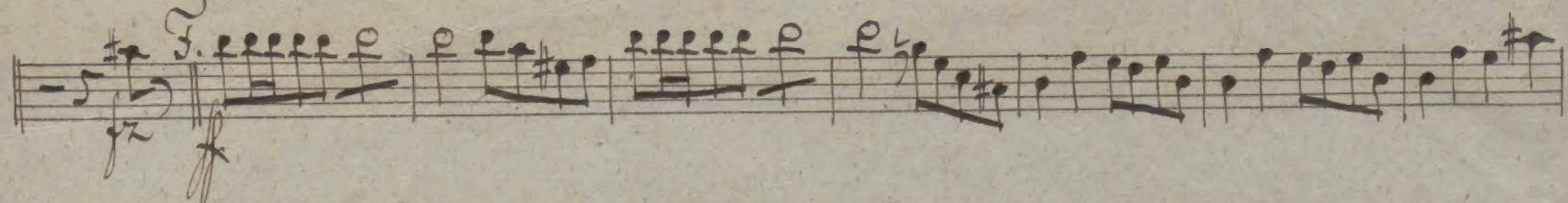
Concerto

Allegro.

Concerto.

F, *f*, *ff*, *p*, *cres - cen - do ff*, *Solo.*, *a tempo.*, *P.f.*, *ritard.*, *B. Più lento.*, *C. Più mosso.*, *D. bo*, *E. l.*, *cres:*.

Tutti.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *ppp*, *ritard.*, *cres*, *dim*). The score is divided into sections by tempo and mood changes, including *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The score also includes a section labeled *Introduzione* and a section labeled *Rondeau*. The notation is in G major (one sharp) and common time (C). The score is written in a cursive, handwritten style.

pp *9. Tutti.*

3. Solo. Più lento.

15. K. Più lento. *145. L. Più mosso.* *15. M. 4. N. 1.*

6. O. *3.* *19.* *P. Più presto.* *14.*

4. *10.*

Tutti.

Fine

Oboe 2^{do} par Jo: Krogulski

4

[illegible]

A single staff of handwritten musical notation. The notation includes various note values, rests, and accidentals, written in a historical style. The staff is a single line with a key signature of one sharp (F#) and a common time signature (C). The music consists of several measures, with notes and rests connected by beams and slurs. The handwriting is in dark ink on aged, slightly yellowed paper.

cen — do *f*

A single staff of handwritten musical notation. It begins with a double bar line. The notation includes several measures with notes of varying durations, some beamed together, and some with slurs. There are also rests and a final double bar line at the end. The handwriting is in dark ink on aged paper.

Solo. 1. *ritard.* *à tempo*

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a double bar line and a repeat sign. The tempo markings "Piu lento." and "Piu mosso!" are visible above the staff, and the word "ritard:" is written below the staff.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *ppp* and *p*.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The handwriting is in ink on aged paper.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *p* and *cres.*

Handwritten musical notation on a single staff, featuring a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and dynamic markings such as *fz* (for *forzando*) and *f* (for *forte*). A bracketed section is labeled *Tutti.* above it.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change from one sharp (F#) to two sharps (F# and C#). There are also some markings above the staff, possibly indicating fingerings or breath marks. The ink is dark brown on aged, slightly yellowed paper.

Handwritten musical score for "Der Posten" by Franz Schubert, Op. 406, in D major. The score is on two staves. The first staff contains the main melody with dynamic markings "fz" and "fz". The second staff contains a solo part marked "Solo." and "1.". The manuscript is on aged paper with some staining and a library stamp from the University of Vienna.

Magazyn T. Craban N^{ro} 496 w Warszawie

Muz. Rkp 246 IV

CVF.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- 11.* (first staff)
- 2.* (second staff)
- 3.* (third staff)
- 4.* (fourth staff)
- 5.* (fifth staff)
- 6.* (sixth staff)
- 7.* (seventh staff)
- 8.* (eighth staff)
- 9.* (ninth staff)
- 10.* (tenth staff)

Other markings include *piu mosso.*, *cres.*, *ritard.*, *à tempo.*, *Solo.*, *Tutti.*, *Allegro.*, and *2. At.*

Precit: 12. *2. B. 2.*

à tempo. *ritard:* *pp*

Allegro. *Introduzione.* *4.*

Grandes *8.* *29.* *pp*

cres - cen *9. A. Tutti.*

3. B. Solo. *30.* *ritard:*

C. Più lento. *144.* *Pf.* *Più mosso.* *6.* *pp*

13. *E.* *14.* *5.* *pp*

5. *18.* *29.* *pp*

9. A. Tutti.

3. Solo. *Più lento.* *Oboe 12 Solo* *15.*

21. *Più lento.* *45.* *Più mosso.* *3.* *15.* *Al. 4. N.*

6. *0.* *3.* *19.*

W. F.

o Più presto.

p *mol. presto.*

p *f* *mol. presto.*

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes a half note on G4, followed by two eighth notes on A4 and B4, then a quarter note on C5. This is followed by a half note on B4, a quarter note on A4, and a quarter note on G4. The final measure contains a half note on F#4 and a quarter note on E4. The ink is dark and the handwriting is fluid.

A single staff of handwritten musical notation. The notation includes several measures with notes of varying durations, some beamed together. The final measure ends with a large, decorative flourish. The ink is dark and the paper is aged.

fine

Clarinetto 1^{mo} in A.

per J. Krogulski

Allegro.

Concerto.

Flauto.

1. 15. ritard. a tempo.

2. 8. Più lento.

3. Più mosso.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions.

Staff 1: Musical notation with dynamics *p*, *cres:*, and *fz*. Ends with *Tutti*.

Staff 2: Musical notation with dynamics *p* and *fz*.

Staff 3: Musical notation with dynamics *p* and *fz*.

Staff 4: Musical notation with dynamics *fz* and *fz*.

Staff 5: Musical notation with dynamics *fz*, *Solo*, *Recit:*, and *Pi:*.

Staff 6: Musical notation with dynamics *fz*, *piu mosso*, and *fz*.

Staff 7: Musical notation with dynamics *p*, *fz*, *cres*, and *Tutti*.

Staff 8: Musical notation with dynamics *cen*, *do*, *fz*, and *Tutti*.

Staff 9: Musical notation with dynamics *fz*, *2. K. Solo*, *9.*, *p*, and *fz*.

Staff 10: Musical notation with dynamics *p*, *ritard:*, *à tempo*, *ritard:*, and *p*.

Staff 11: Musical notation with dynamics *p*, *4. M.*, and *p*.

Staff 12: Musical notation with dynamics *p*, *1. M.*, *5. O.*, *fz*, *p*, and *Tutti*.

Staff 13: Musical notation with dynamics *p*, *12.*, and *fz*.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Musical notation with various notes and rests.

Staff 2: Musical notation with notes and rests. Above the staff, the word *Solo* is written.

Staff 3: Musical notation with notes and rests.

Staff 4: Musical notation with notes and rests. Above the staff, the word *Adagio.* is written.

Staff 5: Musical notation with notes and rests. Above the staff, the word *Recit.* is written.

Staff 6: Musical notation with notes and rests. Above the staff, the word *a tempo.* is written.

Staff 7: Musical notation with notes and rests. Above the staff, the word *Allegro.* is written.

Staff 8: Musical notation with notes and rests. Above the staff, the word *Introduzione.* is written.

Staff 9: Musical notation with notes and rests. Above the staff, the word *Bondean* is written.

Staff 10: Musical notation with notes and rests. Above the staff, the word *Intti.* is written.

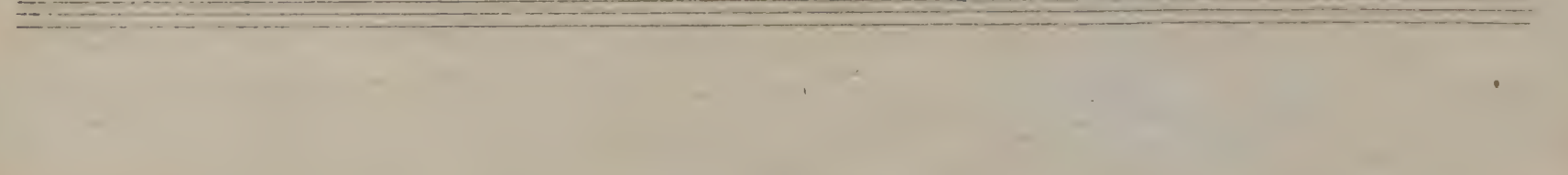
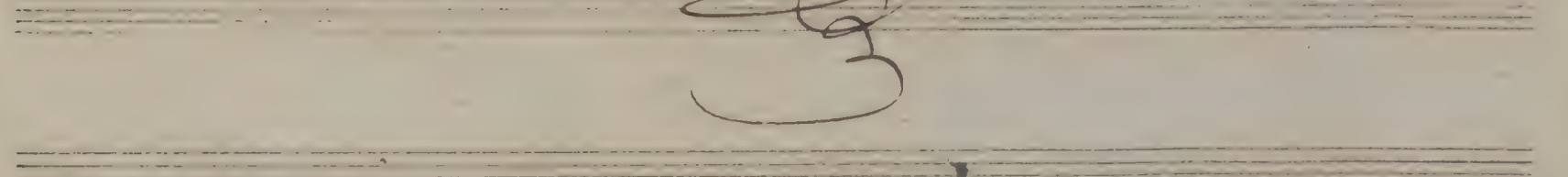
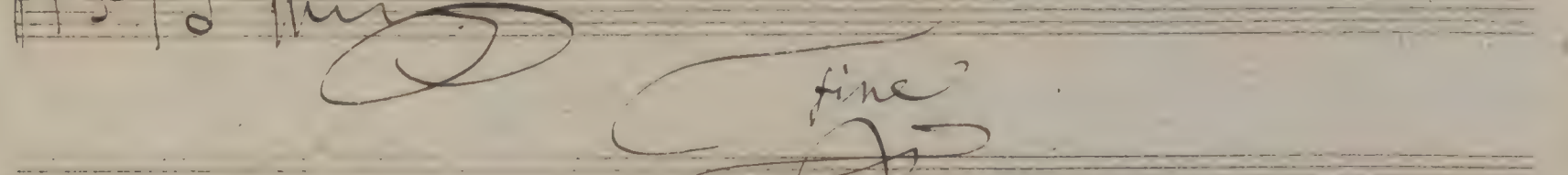
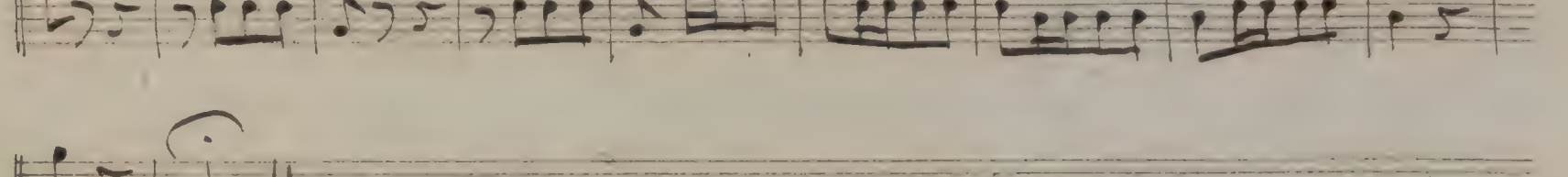
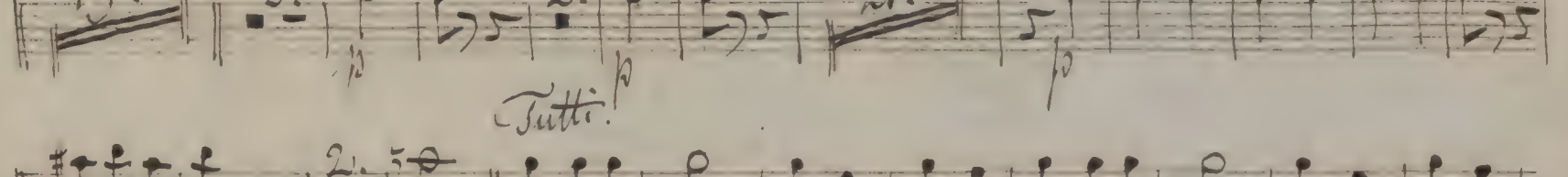
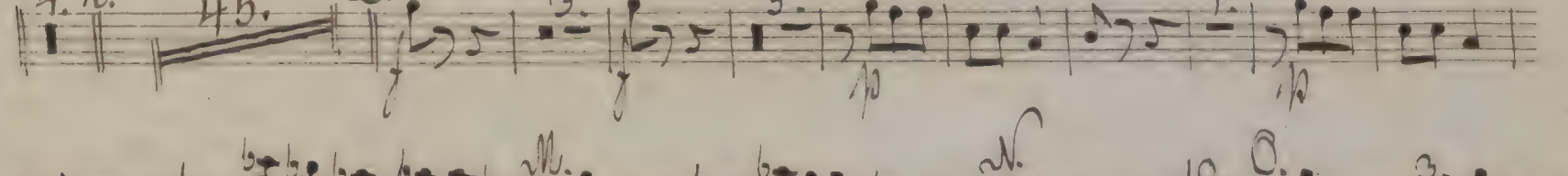
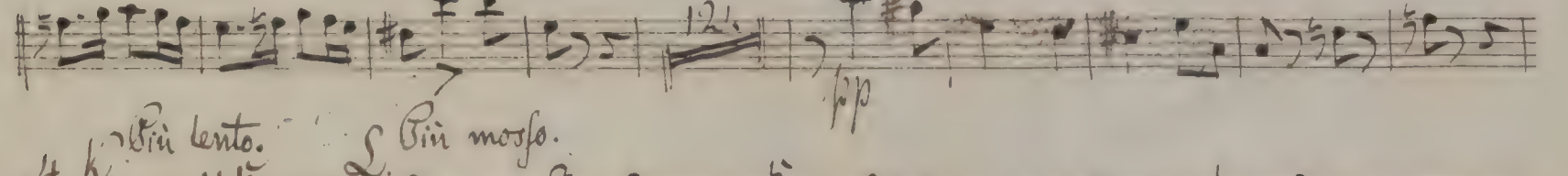
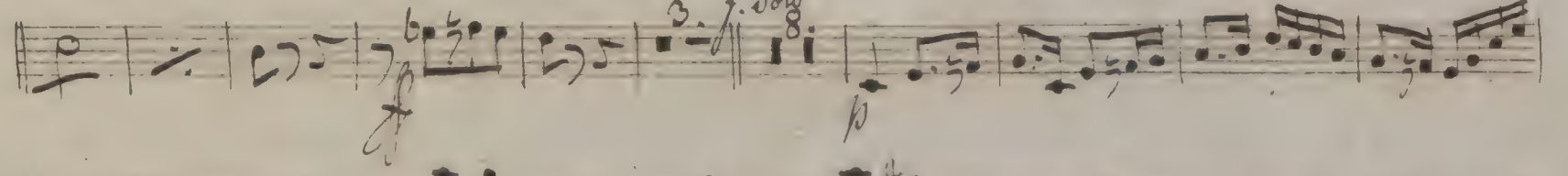
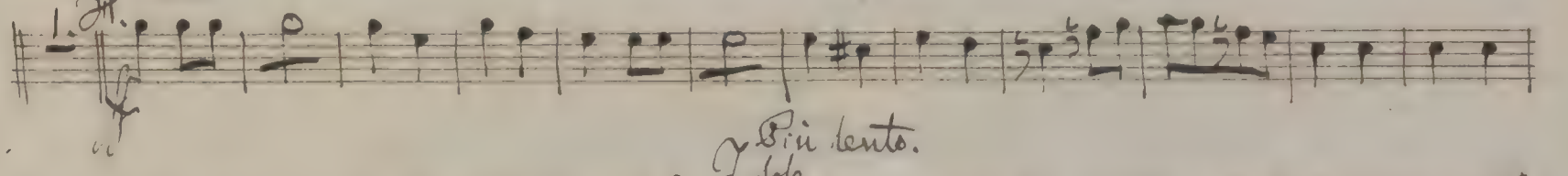
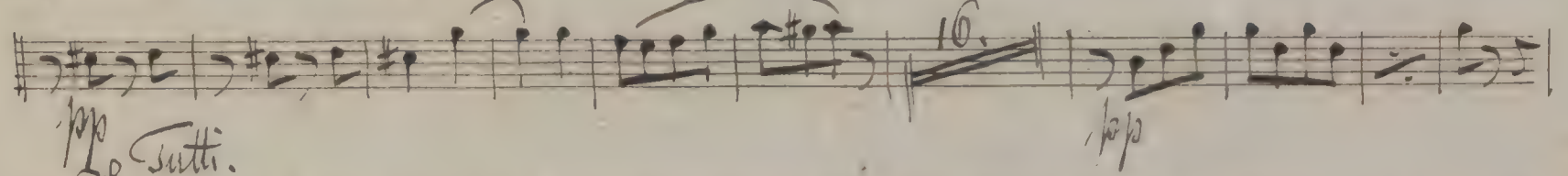
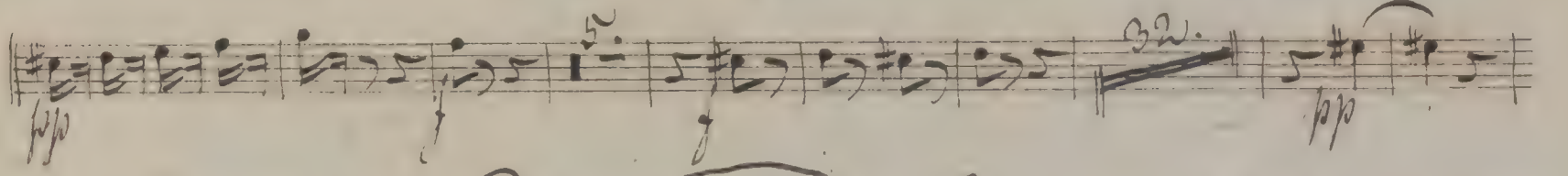
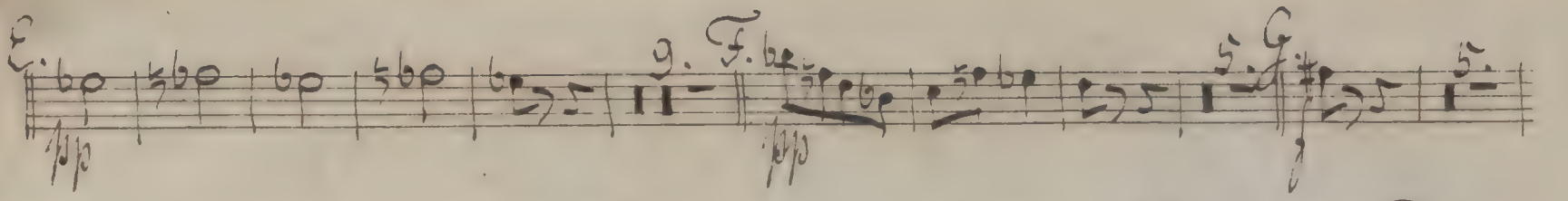
Staff 11: Musical notation with notes and rests. Above the staff, the word *3. B. Solo* is written.

Staff 12: Musical notation with notes and rests. Above the staff, the word *Più lento.* is written.

Staff 13: Musical notation with notes and rests. Above the staff, the word *Più mosso.* is written.

Staff 14: Musical notation with notes and rests. Above the staff, the word *Vol.* is written.

Staff 15: Musical notation with notes and rests. Above the staff, the word *Magaryn T. Czarban N° 496 w Warszawie* is written.



Clarinetto 2^{do} in A.

par G^o: Krogułstki

Concerto.

Allegro.

Concerto.

Allegro.

Tanto.

cres - cen - do

Volo

Più lento.

Più mosso.

tutti.

Solo.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Reit:** (first staff)
- Pi:** (second staff)
- Pi:** (third staff)
- Pi:** (fourth staff)
- Pi:** (fifth staff)
- Pi:** (sixth staff)
- Pi:** (seventh staff)
- Pi:** (eighth staff)
- Pi:** (ninth staff)
- Pi:** (tenth staff)

Other markings include *piu mosso*, *crescen.*, *Tutti*, *2. h. Solo*, *a tempo*, *ritard.*, *4. h.*, *12.*, *Solo*, *Adagio*, and *pp*.

Recit: *Fig.*

2. B. 2.

a tempo.

ritard.

pp

Allegro

Introduzione.

pp

cres en do

Bondeau.

2. 2.

pp

10.

1. st. Tutti.

B. solo.

30.

pp

ritard.

piu lento.

44.

ritard.

piu mosso.

5.

pp

5.

pp

5.

pp

5.

pp

32.

pp

16.

pp

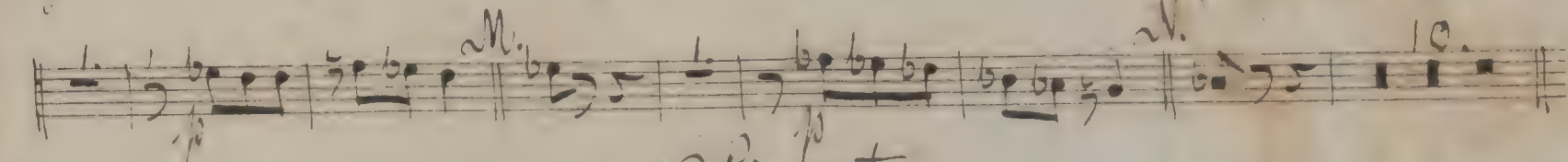
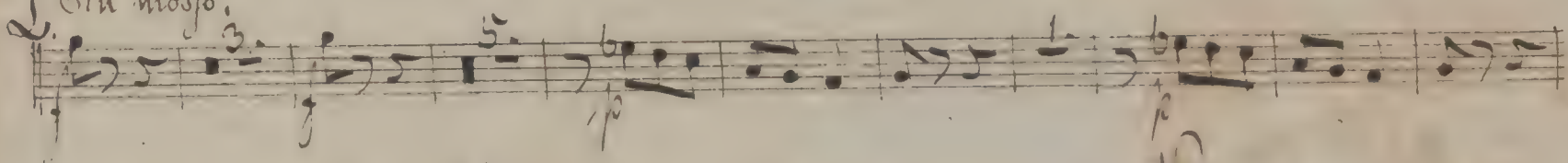
2. st. Tutti.

3.

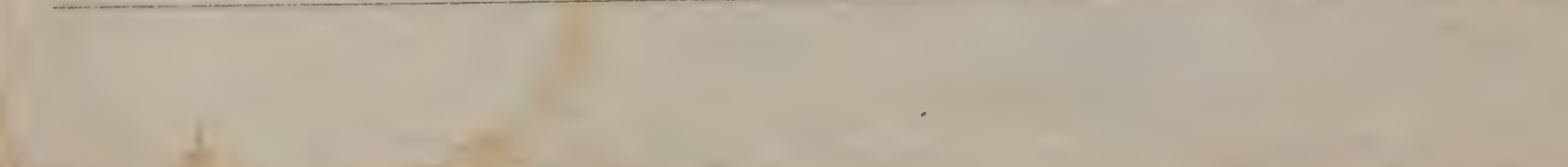
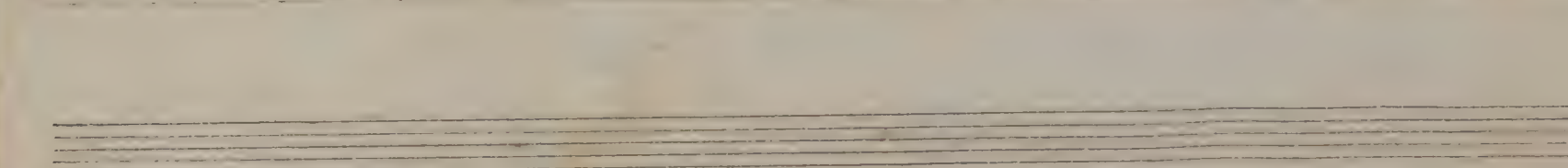
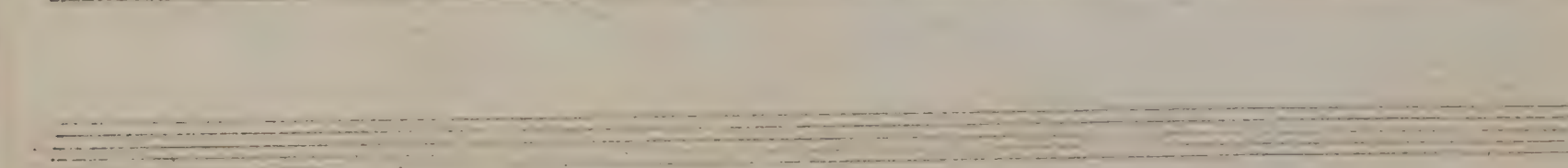
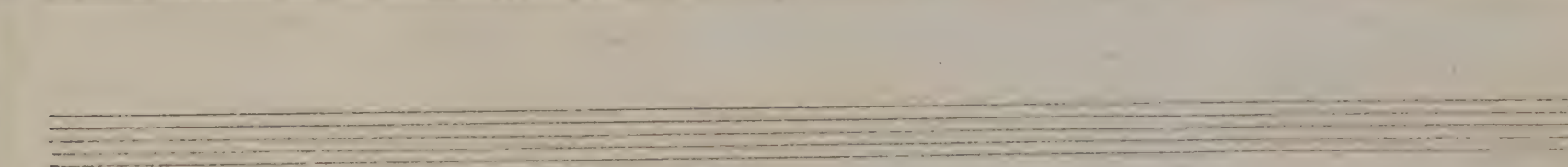
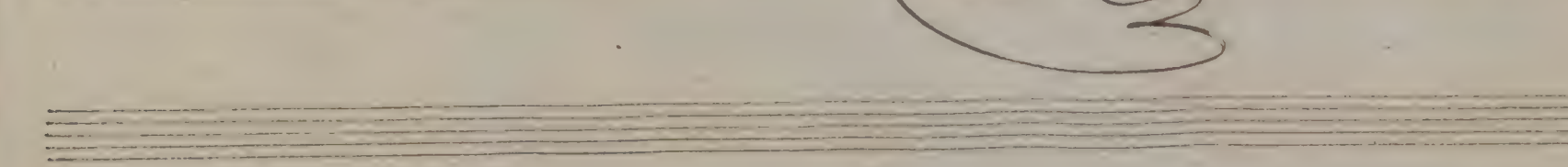
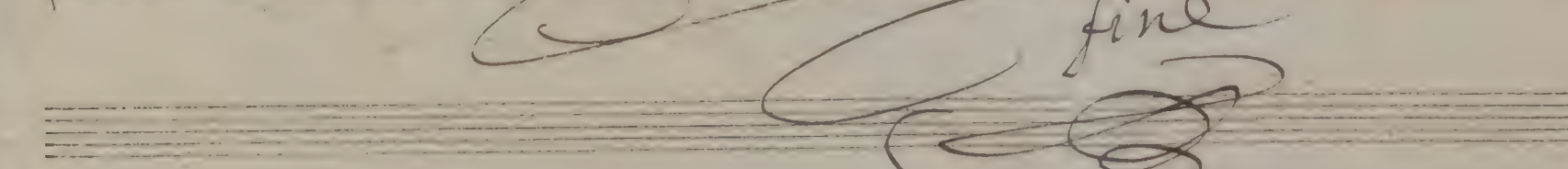
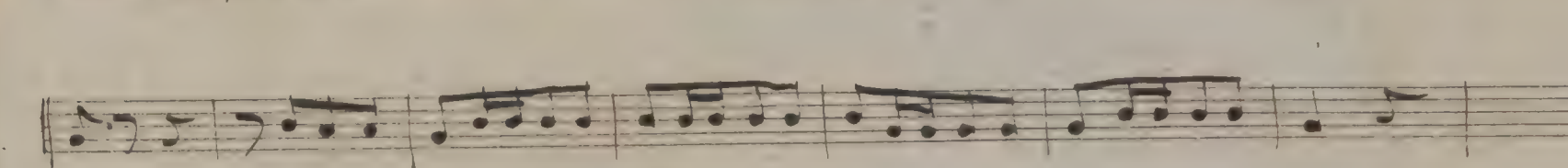
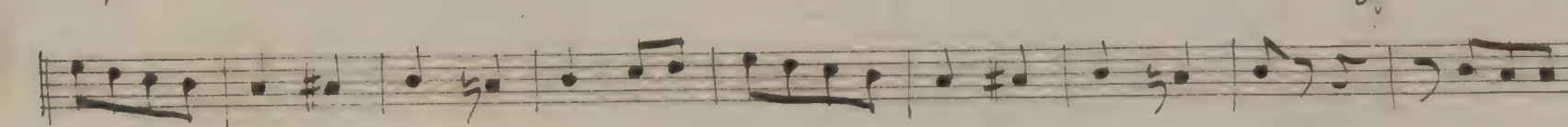
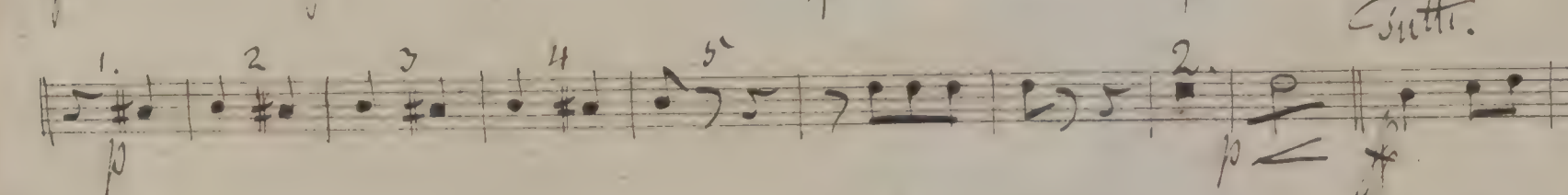
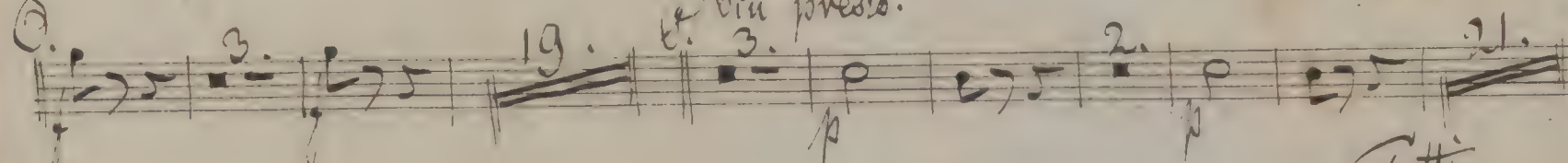
Solo. Più lento.



Più mosso.



Più presto.

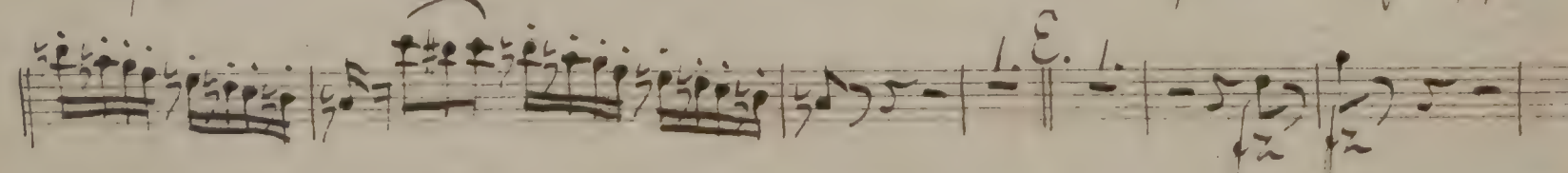
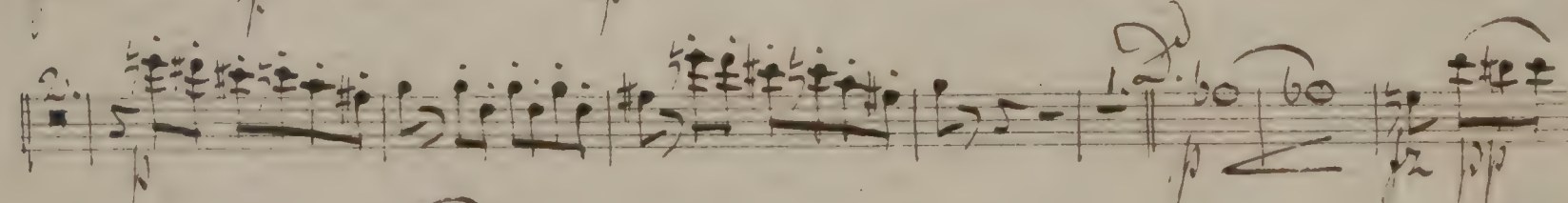
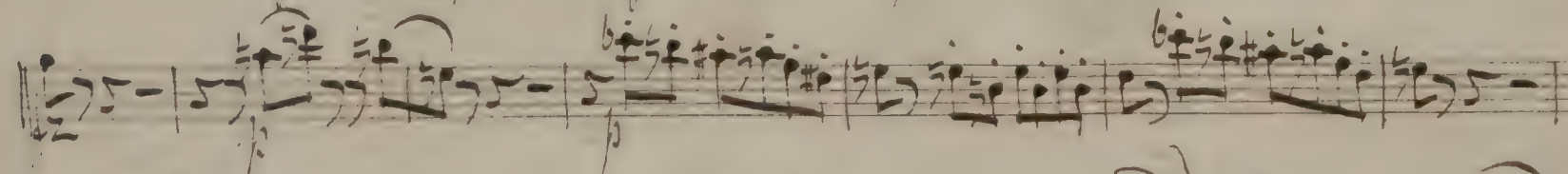
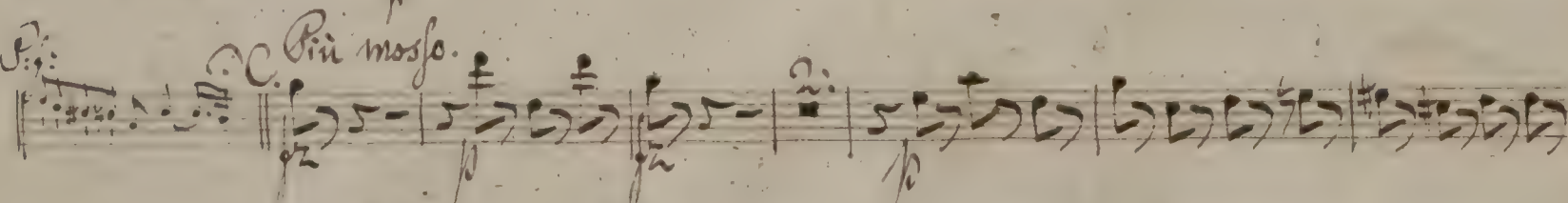
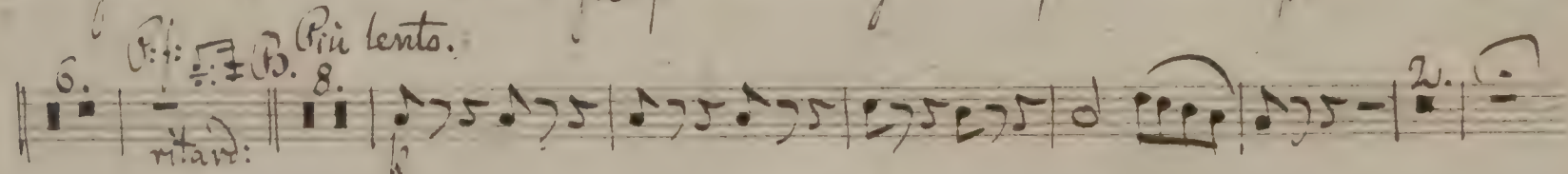
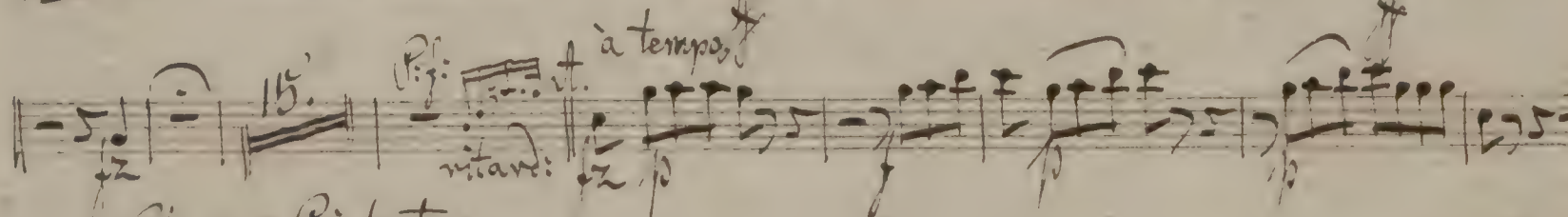
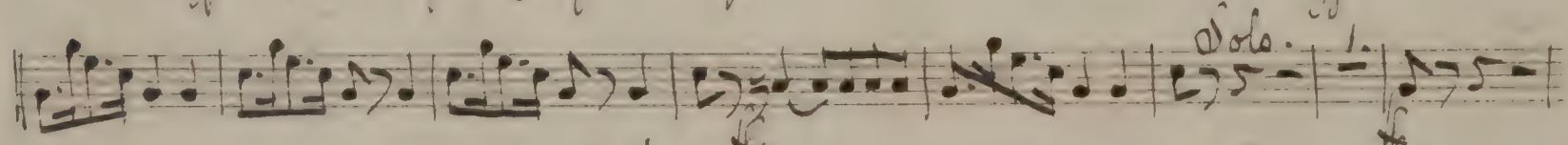
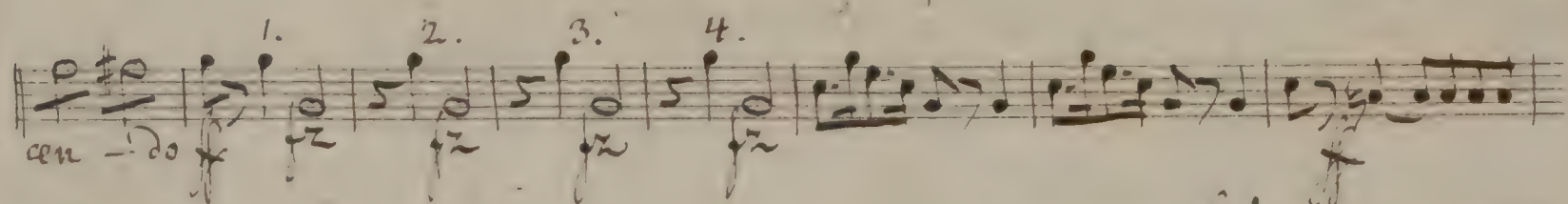
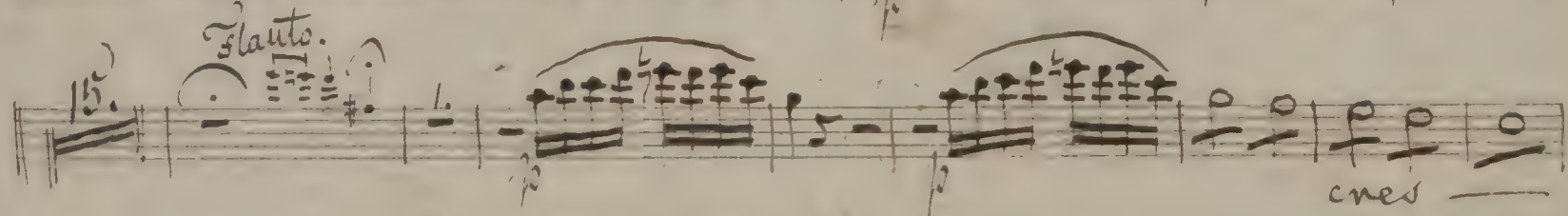
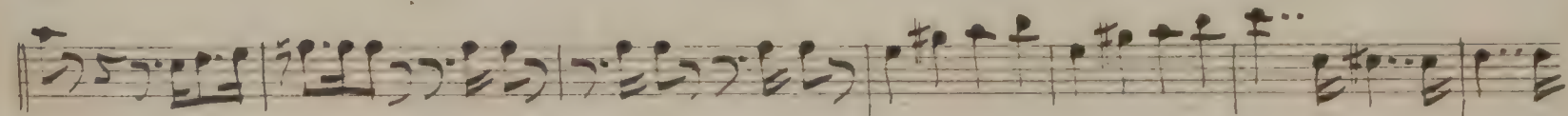
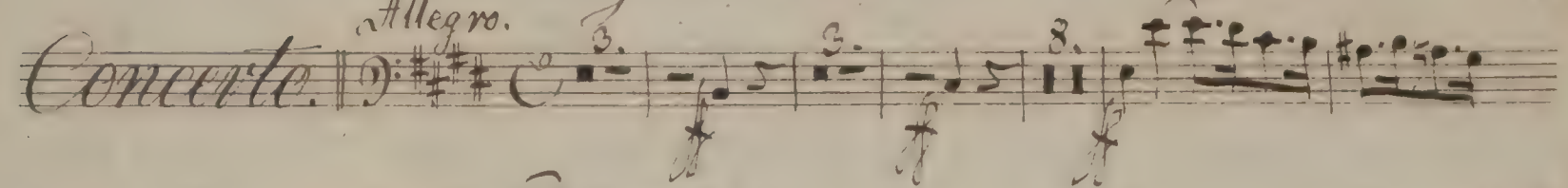


Fagotto 1^{mo}

par Jo. Krogulski

Allegro.

Concerto.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Tutti.* (Staff 2)
- cres:* (Staff 1)
- Solo.* (Staff 5)
- Recit: 11.* (Staff 5)
- Più mosso.* (Staff 6)
- pp* (Staff 7)
- cres - cen - do* (Staff 7)
- Tutti!* (Staff 7)
- 2. K. Solo.* (Staff 8)
- ritard:* (Staff 9)
- à tempo.* (Staff 9)
- ritard:* (Staff 9)
- à tempo.* (Staff 9)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Allegro* (written in a large, decorative script on the fourth staff)
- Introduzione* (written on the eighth staff)
- Bonheur* (written above the eighth staff)
- Allegro* (written above the eighth staff)
- 3. B. Solo.* (written above the tenth staff)
- 9.* (written above the tenth staff)
- 9. A. tutti.* (written above the tenth staff)
- 9.* (written above the tenth staff)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear.

ritand: *Fin lento.* 144. *ritand:* *Fin mosso.*

3. 13. *E. b* *p* 9. *F. 8. G.* 2.

3. 18. 12. *p*

9. *Tutti.* *p*

p

Solo. Fin lento. 3. 15. *p* 6. *b b b* *p*

4. *K. Fin lento.* 145. *Fin mosso.* 4. *p*

M. 4. *p*

6. 16. *Fin presto.* 21. *p*

p

Tutti. *p*

1. 2. 3. 4. *p*

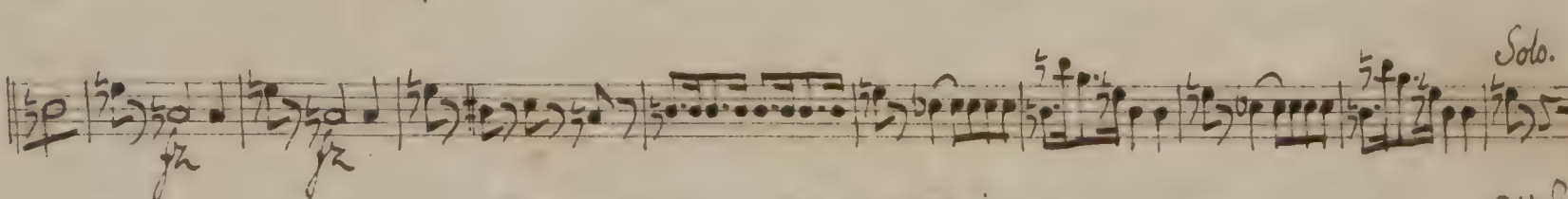
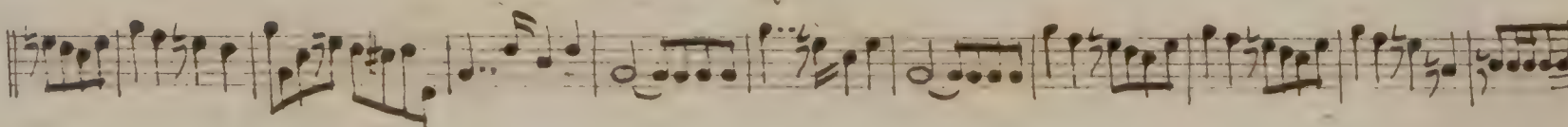
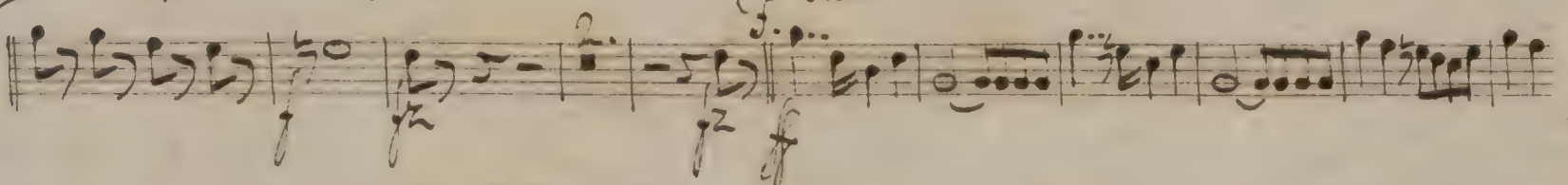
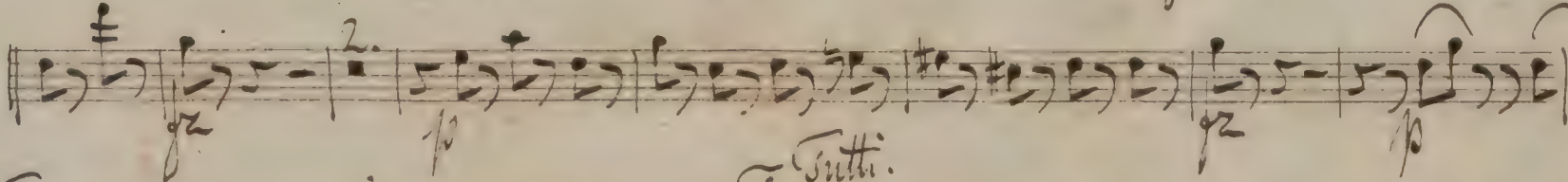
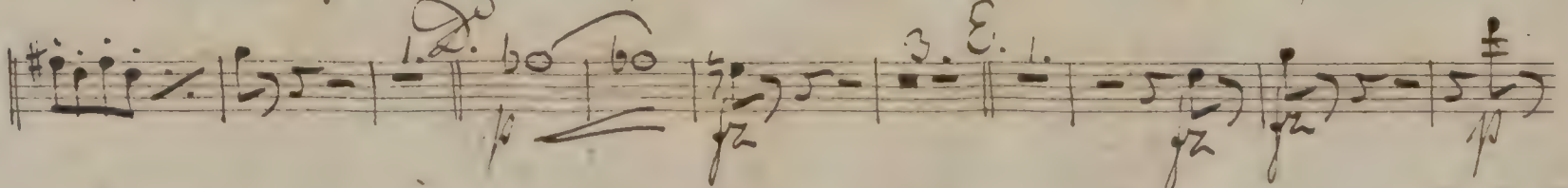
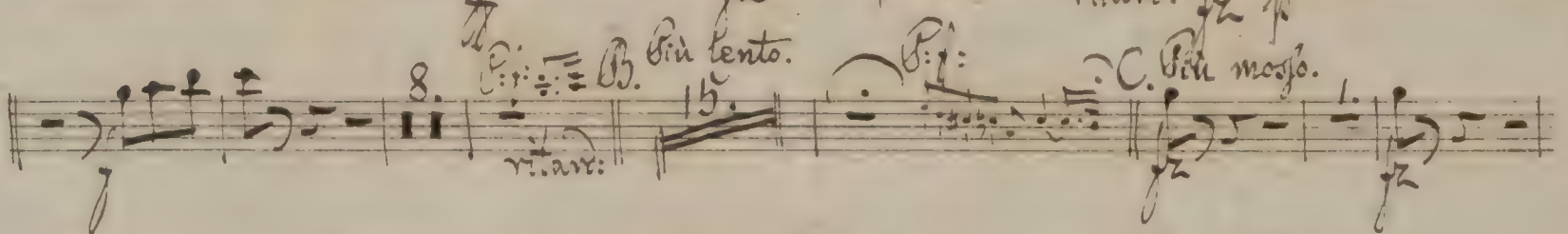
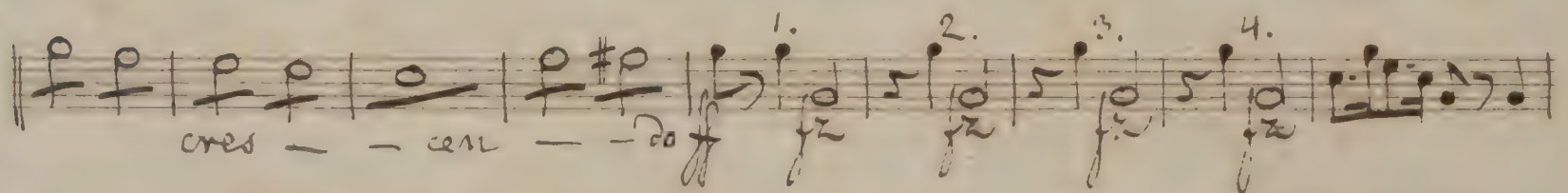
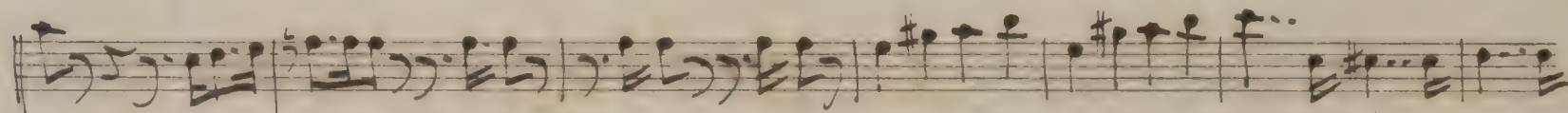
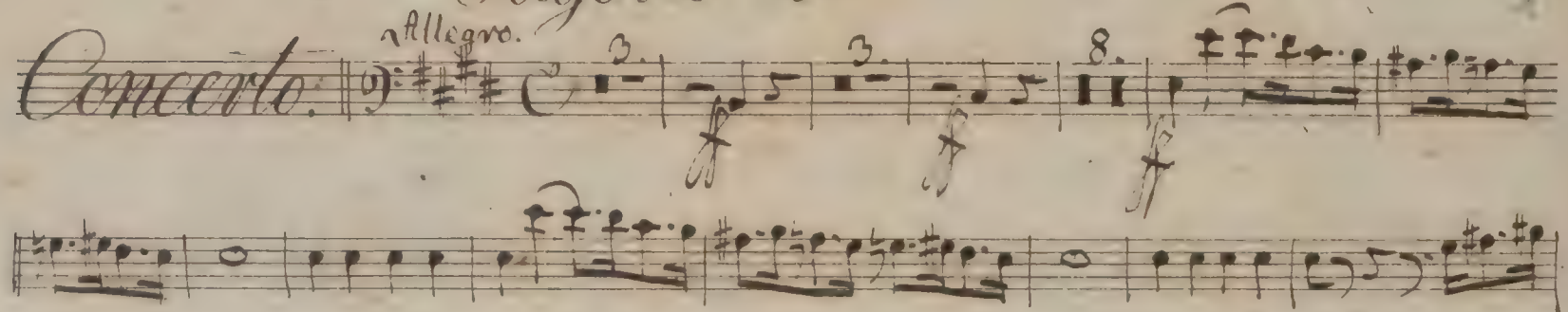
fine

Fagotto 2^{do}

par J^o: Krugulski

Concerto

Allegro.



Recit: *Fin mosso.*

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

9. *pp*

10. *pp*

11. *pp*

12. *pp*

13. *pp*

14. *pp*

15. *pp*

16. *pp*

17. *pp*

18. *pp*

19. *pp*

20. *pp*

21. *pp*

22. *pp*

23. *pp*

24. *pp*

25. *pp*

26. *pp*

27. *pp*

28. *pp*

29. *pp*

30. *pp*

31. *pp*

32. *pp*

33. *pp*

34. *pp*

35. *pp*

36. *pp*

37. *pp*

38. *pp*

39. *pp*

40. *pp*

41. *pp*

42. *pp*

43. *pp*

44. *pp*

45. *pp*

46. *pp*

47. *pp*

48. *pp*

49. *pp*

50. *pp*

51. *pp*

52. *pp*

53. *pp*

54. *pp*

55. *pp*

56. *pp*

57. *pp*

58. *pp*

59. *pp*

60. *pp*

61. *pp*

62. *pp*

63. *pp*

64. *pp*

65. *pp*

66. *pp*

67. *pp*

68. *pp*

69. *pp*

70. *pp*

71. *pp*

72. *pp*

73. *pp*

74. *pp*

75. *pp*

76. *pp*

77. *pp*

78. *pp*

79. *pp*

80. *pp*

81. *pp*

82. *pp*

83. *pp*

84. *pp*

85. *pp*

86. *pp*

87. *pp*

88. *pp*

89. *pp*

90. *pp*

91. *pp*

92. *pp*

93. *pp*

94. *pp*

95. *pp*

96. *pp*

97. *pp*

98. *pp*

99. *pp*

100. *pp*

101. *pp*

102. *pp*

103. *pp*

104. *pp*

105. *pp*

106. *pp*

107. *pp*

108. *pp*

109. *pp*

110. *pp*

111. *pp*

112. *pp*

113. *pp*

114. *pp*

115. *pp*

116. *pp*

117. *pp*

118. *pp*

119. *pp*

120. *pp*

121. *pp*

122. *pp*

123. *pp*

124. *pp*

125. *pp*

126. *pp*

127. *pp*

128. *pp*

129. *pp*

130. *pp*

131. *pp*

132. *pp*

133. *pp*

134. *pp*

135. *pp*

136. *pp*

137. *pp*

138. *pp*

139. *pp*

140. *pp*

141. *pp*

142. *pp*

143. *pp*

144. *pp*

145. *pp*

146. *pp*

147. *pp*

148. *pp*

149. *pp*

150. *pp*

151. *pp*

152. *pp*

153. *pp*

154. *pp*

155. *pp*

156. *pp*

157. *pp*

158. *pp*

159. *pp*

160. *pp*

161. *pp*

162. *pp*

163. *pp*

164. *pp*

165. *pp*

166. *pp*

167. *pp*

168. *pp*

169. *pp*

170. *pp*

171. *pp*

172. *pp*

173. *pp*

174. *pp*

175. *pp*

176. *pp*

177. *pp*

178. *pp*

179. *pp*

180. *pp*

181. *pp*

182. *pp*

183. *pp*

184. *pp*

185. *pp*

186. *pp*

187. *pp*

188. *pp*

189. *pp*

190. *pp*

191. *pp*

192. *pp*

193. *pp*

194. *pp*

195. *pp*

196. *pp*

197. *pp*

198. *pp*

199. *pp*

200. *pp*

201. *pp*

202. *pp*

203. *pp*

204. *pp*

205. *pp*

206. *pp*

207. *pp*

208. *pp*

209. *pp*

210. *pp*

211. *pp*

212. *pp*

213. *pp*

214. *pp*

215. *pp*

216. *pp*

217. *pp*

218. *pp*

219. *pp*

220. *pp*

221. *pp*

222. *pp*

223. *pp*

224. *pp*

225. *pp*

226. *pp*

227. *pp*

228. *pp*

229. *pp*

230. *pp*

231. *pp*

232. *pp*

233. *pp*

234. *pp*

235. *pp*

236. *pp*

237. *pp*

238. *pp*

239. *pp*

240. *pp*

241. *pp*

242. *pp*

243. *pp*

244. *pp*

245. *pp*

246. *pp*

247. *pp*

248. *pp*

249. *pp*

250. *pp*

251. *pp*

252. *pp*

253. *pp*

254. *pp*

255. *pp*

256. *pp*

257. *pp*

258. *pp*

259. *pp*

260. *pp*

261. *pp*

262. *pp*

263. *pp*

264. *pp*

265. *pp*

266. *pp*

267. *pp*

268. *pp*

269. *pp*

270. *pp*

271. *pp*

272. *pp*

273. *pp*

274. *pp*

275. *pp*

276. *pp*

277. *pp*

278. *pp*

279. *pp*

2

Recit.

Più mosso.

M. 8.

Tutti.

Solo.

L' à tempo.

ritard.

Allegro.

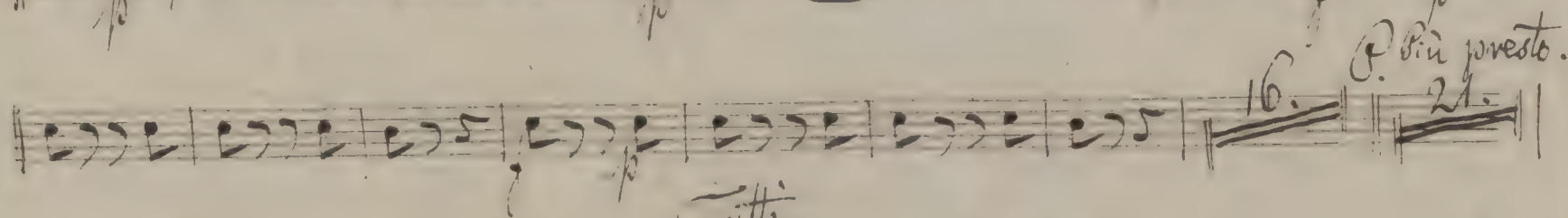
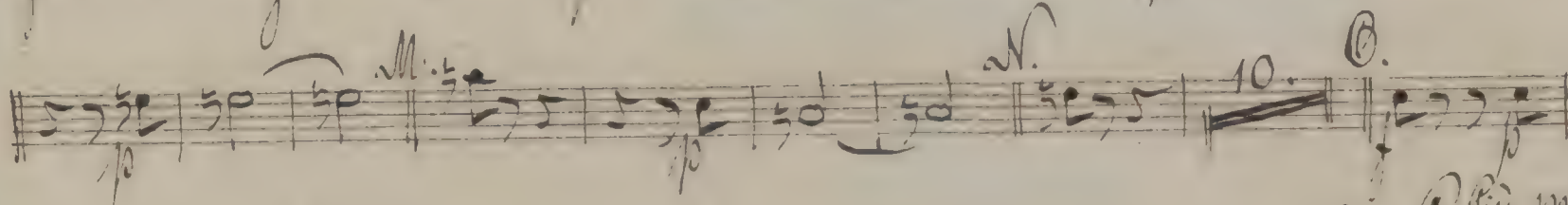
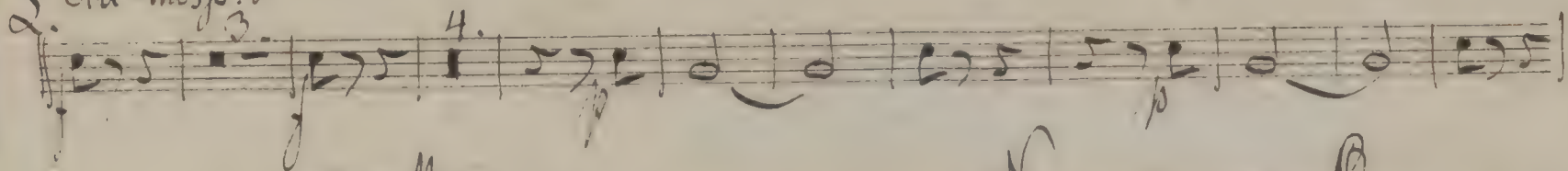
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G. Solo Più lento.

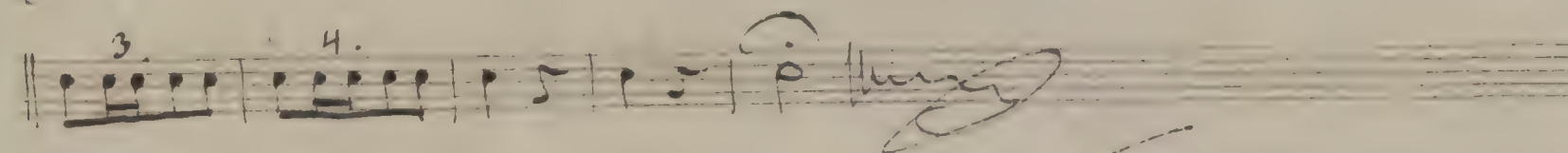
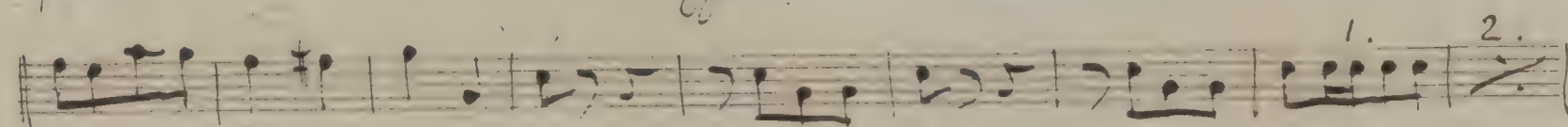
K. Più lento.



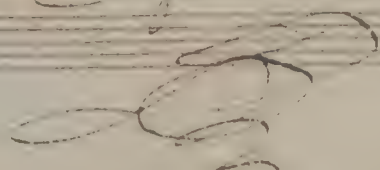
G. Più mosso.



tutti.



fine



Corno 1^{mo} in E.

per Jos. Krugulski

Concerto. *Allegro. 3.*

20. *Flauto.* 4.

cres - cen - do

Solo. 15. *ritard.*

Al. a tempo. 6. *ritard.* *2. Fl. B. Più lento.* 15.

3. Più mosso. 2.

15. *2. Fl. E.* 6. *1.*

Tutti. 2.

Solo. Recit. 20.

3. Più mosso. All. 8. 1. 2. 3. 4. 5. 1.

cres - cen - do

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Tutti.

8. *Solo.* 23. *ritard.* 24. *à tempo.* *ritard.* *à tempo*

3. *M. G. W.* 4. *C. G.*

11. *Tutti.*

Solo

Adagio. 4. *rit.* 13.

1. 2. 3. 4. 5. 6. 7. *Recit.*

2. *ritard.* 11. *à tempo.* 13.

1. 2. 3. 4. 5. 6. 7.

8.

Allegro.

Introduzione.

Gondegan.

res - cen - do

A. Tutti.

2. B. Solo.

30.

C. Più lento.

44.

ritard.

D. Più mosso.

6.

ritard.

E. 13.

F. 14.

G. 8.

6.

27.

pp

14.

pp

13.

pp

2. Tutti.

pp

2. Solo. Più lento.

37.

K. Più lento.

45.

L. Più mosso.

2.

2.

11.

MS.

M. 4. N. 11. 0.

7. p

15. 2. p

Piu presto.

5. p

15. p

5. f

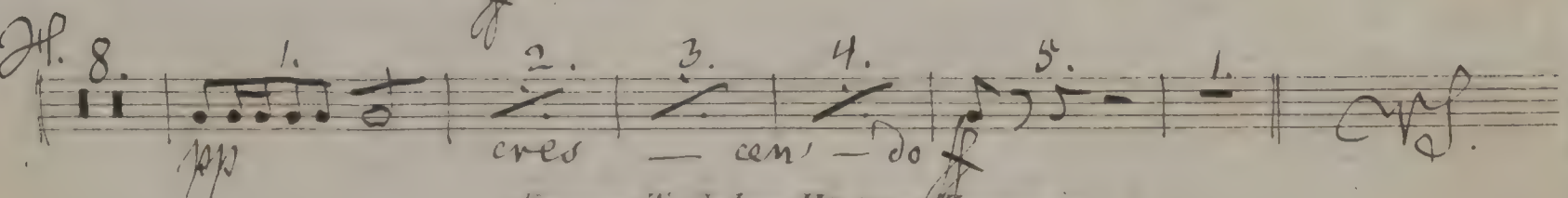
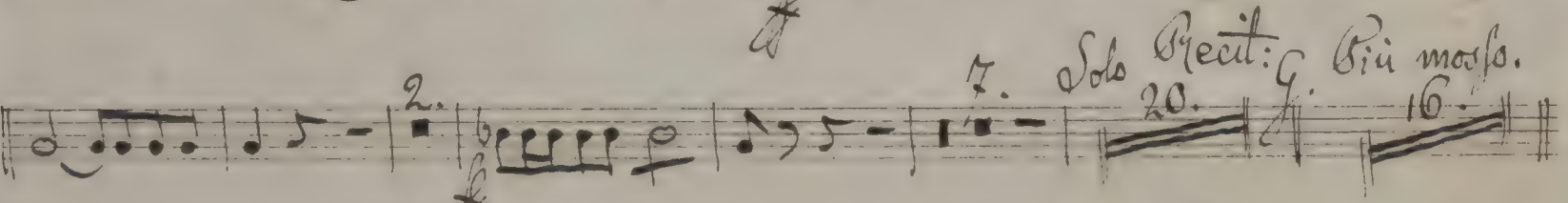
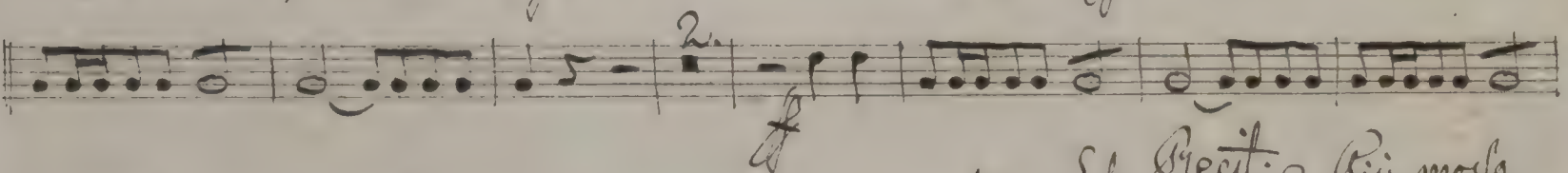
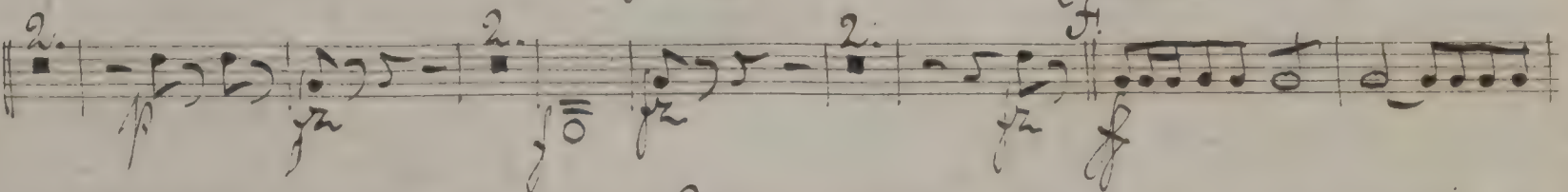
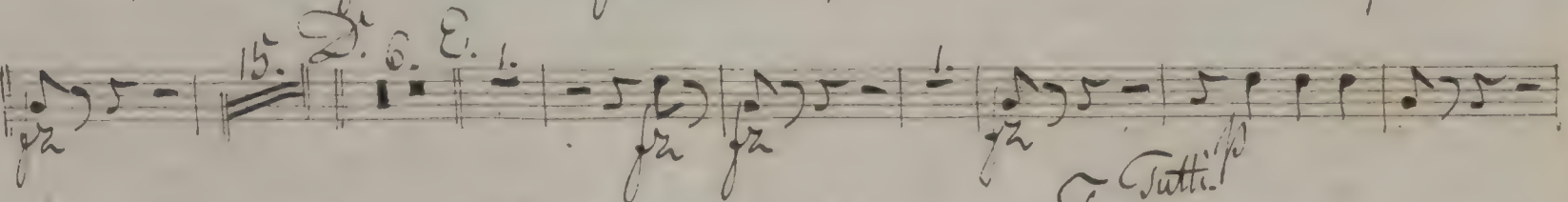
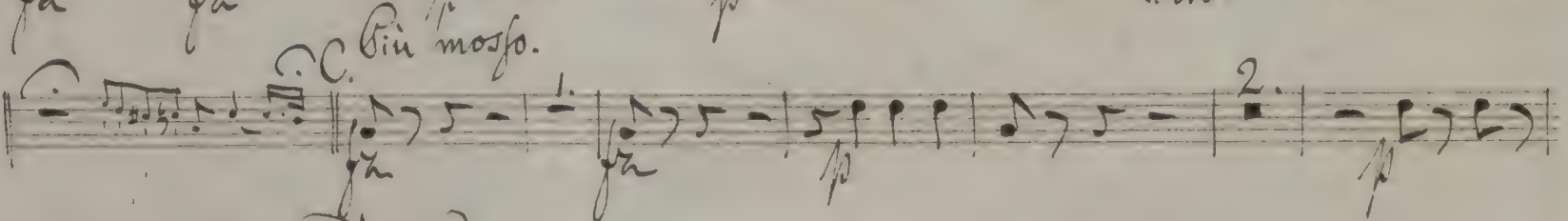
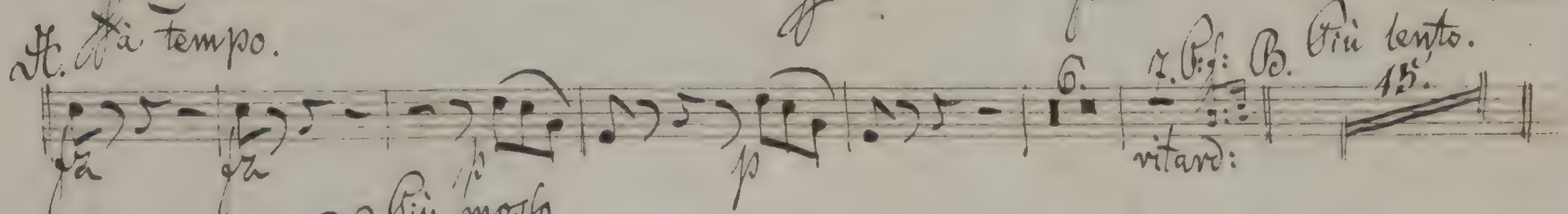
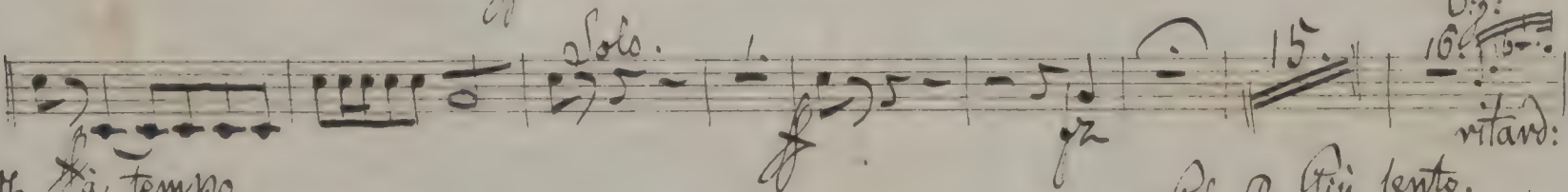
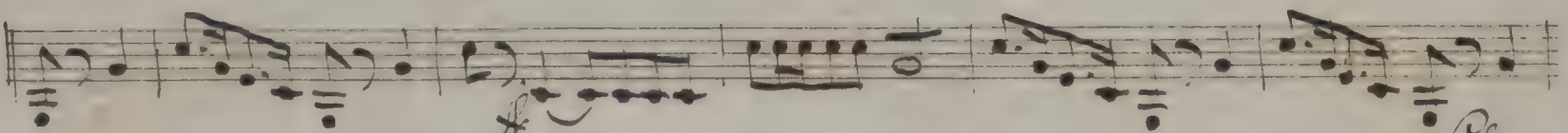
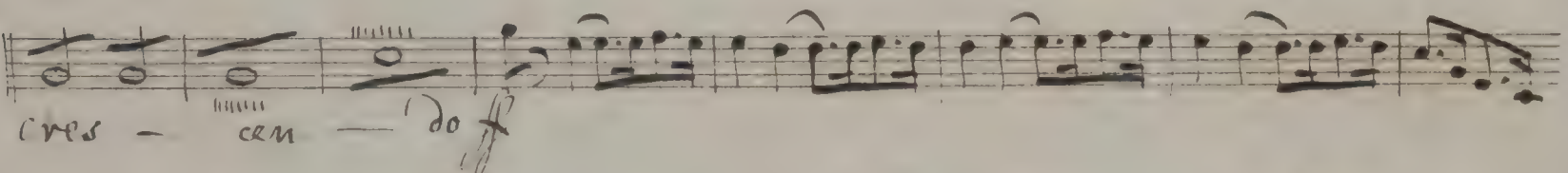
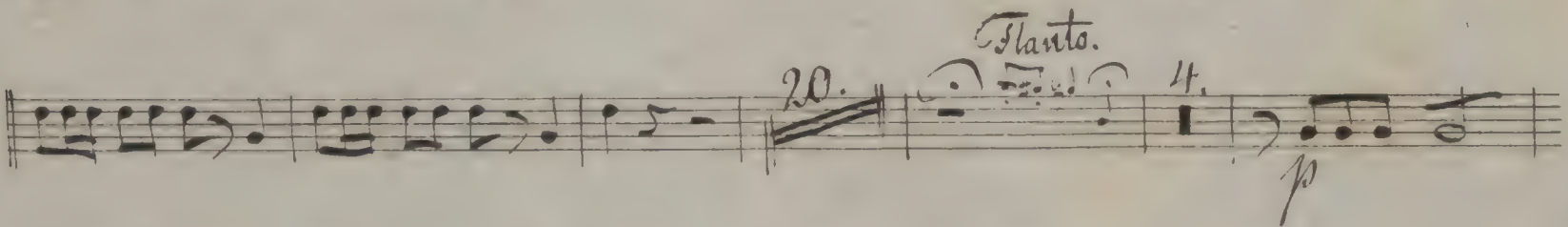
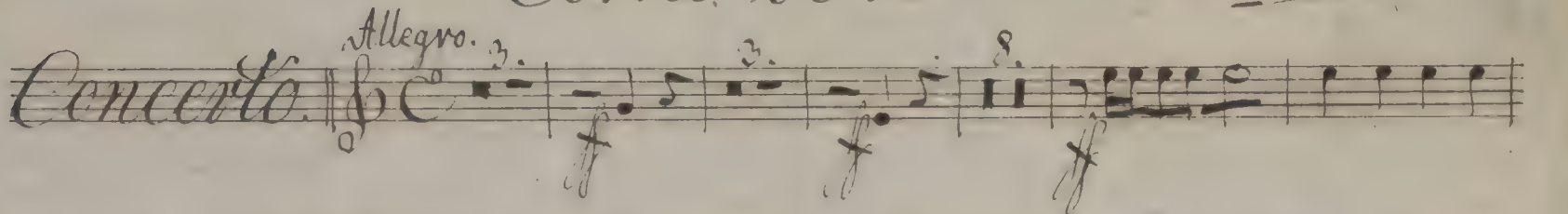
tutti.

1. 2. 3. 4.

fine

Corno 2^{do} in E.

par J. Krogułski



Tutti.

8. *K. Solo.* 23. 24. *ritard.* *2. a tempo.* *ritard.* *3. a tempo.*

3. *M. 6. M. 5. C. 6.* 11. *P. Tutti.*

Solo. 1.

Adagio. 4. *Al. Solo.* 13.

1. 2. 3. 4. 5. 6. 7. *Fecit:* 8. *2. P.* 2. *C. a tempo.* 13. 1. 2. 3.

4. 5. 6. 7. 8.

g. Più presto.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a double bar line and a 15-measure rest, followed by a piano (*p*) marking. The third staff continues the melody. The fourth staff features first, second, third, and fourth endings, marked with 1., 2., 3., and 4. above the staves. The piece concludes with a double bar line and a large, ornate flourish.

fine

Clarino 1^{mo} in E.

par Jo: Krogulski

Concerto. *Allegro. 3.*

2.

8.

20. *Slanto.* 8. 1. 2. 3. 4.

Solo. 1.

15. *P.f. A. a tempo.* 9. 10. *P.f. B. Più lento. P.f. C. Più mosso.* 15.

21. *D. 6. E. 1.* 8. 2.

f. Tutti.

11. *Solo. Recit. C. Più mosso.* 20. 16. 14. *f. Tutti.*

6. 4. *h. Solo.* 23. 24. *P.f. A. a tempo. P.f. B. a tempo.* 17. 18.

11. *M. 6. N. 5. O. 7.* 19. *P. Tutti.*

Solo 1.

Solo 1.

Solo 1.

Solo 1.

Adagio. *Recit.* *14.* *15.* *4. A. Solo.* *13.* *2. B.* *11.* *C. a tempo.* *13.* *ritard.*

Allegro. *Introduzione.* *cres- cen- do*

Bondeau. *48.* *1. Tutti.* *9.* *4. B. Solo.* *30.* *C. Più lento.* *44.* *Pf.* *Più mosso.* *45.* *ritard.* *31. ritard.*

21. *E.* *14.* *5.* *8.* *G.* *24.* *48.*

2. Tutti. *10.* *4. Solo Più lento.* *37.* *h. Più lento.* *45.* *l. Più mosso.*

2. *2.* *11.* *M. 4. V.* *11.* *O.* *2.* *2.*

15. *P. Più presto.* *Tutti.* *40.*

1. *2.* *3.* *4.*

fine

par Jo: Krogulski

Temperature of Surface Air 4.16 on 15.11.1900

Max. Temp. 24.6 W.

Adagio. *Recit:* *4. A. 13.* *2. B. 11.* *C. à tempo* *ritard:* *13.*

Introduzione. *Allegro.* *Pondeau* *48.* *A. Tutti.* *cres-*

cen - do *9.* *4. B. Solo 30.* *Più lento.* *44.* *45.* *Più mosso.* *7.*

21. *E. 14.* *5.* *8.* *G.* *24.* *48.*

Tutti. *10.* *4. Solo Più lento.* *37.* *Più lento.* *45.* *Più mosso.*

2. *2.* *11.* *M. 4. N.* *11.* *C.* *2.* *2.*

Più presto. *Tutti.* *15.* *40.*

1. *2.* *3.* *4.*

fine

Trombone di Basso. ~

par Jo: Krogulshin

Concerto.

Allegro.

Concerto. *Allegro.* *3.* *3.* *8.*

Flauto *8.*

1. *2.* *3.* *4.*

Solo. *1.* *15.* *16.* *ritard.*

at. à tempo. *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.* *101.* *102.* *103.* *104.* *105.* *106.* *107.* *108.* *109.* *110.* *111.* *112.* *113.* *114.* *115.* *116.* *117.* *118.* *119.* *120.* *121.* *122.* *123.* *124.* *125.* *126.* *127.* *128.* *129.* *130.* *131.* *132.* *133.* *134.* *135.* *136.* *137.* *138.* *139.* *140.* *141.* *142.* *143.* *144.* *145.* *146.* *147.* *148.* *149.* *150.* *151.* *152.* *153.* *154.* *155.* *156.* *157.* *158.* *159.* *160.* *161.* *162.* *163.* *164.* *165.* *166.* *167.* *168.* *169.* *170.* *171.* *172.* *173.* *174.* *175.* *176.* *177.* *178.* *179.* *180.* *181.* *182.* *183.* *184.* *185.* *186.* *187.* *188.* *189.* *190.* *191.* *192.* *193.* *194.* *195.* *196.* *197.* *198.* *199.* *200.* *201.* *202.* *203.* *204.* *205.* *206.* *207.* *208.* *209.* *210.* *211.* *212.* *213.* *214.* *215.* *216.* *217.* *218.* *219.* *220.* *221.* *222.* *223.* *224.* *225.* *226.* *227.* *228.* *229.* *230.* *231.* *232.* *233.* *234.* *235.* *236.* *237.* *238.* *239.* *240.* *241.* *242.* *243.* *244.* *245.* *246.* *247.* *248.* *249.* *250.* *251.* *252.* *253.* *254.* *255.* *256.* *257.* *258.* *259.* *260.* *261.* *262.* *263.* *264.* *265.* *266.* *267.* *268.* *269.* *270.* *271.* *272.* *273.* *274.* *275.* *276.* *277.* *278.* *279.* *280.* *281.* *282.* *283.* *284.* *285.* *286.* *287.* *288.* *289.* *290.* *291.* *292.* *293.* *294.* *295.* *296.* *297.* *298.* *299.* *300.* *301.* *302.* *303.* *304.* *305.* *306.* *307.* *308.* *309.* *310.* *311.* *312.* *313.* *314.* *315.* *316.* *317.* *318.* *319.* *320.* *321.* *322.* *323.* *324.* *325.* *326.* *327.* *328.* *329.* *330.* *331.* *332.* *333.* *334.* *335.* *336.* *337.* *338.* *339.* *340.* *341.* *342.* *343.* *344.* *345.* *346.* *347.* *348.* *349.* *350.* *351.* *352.* *353.* *354.* *355.* *356.* *357.* *358.* *359.* *360.* *361.* *362.* *363.* *364.* *365.* *366.* *367.* *368.* *369.* *370.* *371.* *372.* *373.* *374.* *375.* *376.* *377.* *378.* *379.* *380.* *381.* *382.* *383.* *384.* *385.* *386.* *387.* *388.* *389.* *390.* *391.* *392.* *393.* *394.* *395.* *396.* *397.* *398.* *399.* *400.* *401.* *402.* *403.* *404.* *405.* *406.* *407.* *408.* *409.* *410.* *411.* *412.* *413.* *414.* *415.* *416.* *417.* *418.* *419.* *420.* *421.* *422.* *423.* *424.* *425.* *426.* *427.* *428.* *429.* *430.* *431.* *432.* *433.* *434.* *435.* *436.* *437.* *438.* *439.* *440.* *441.* *442.* *443.* *444.* *445.* *446.* *447.* *448.* *449.* *450.* *451.* *452.* *453.* *454.* *455.* *456.* *457.* *45*

Adagio. 1. 4. at. Solo 13. 2.

Recit. Piu 12. 13. 2. B. 11. *Pi. C. a tempo.* ritard.

4. *Allegro.*

Introduzione. 1. 5.

Rondeau 51. *A. Tutti.*

3. B. Solo. *Pi.* 30. et. ritard.

Piu lento. 44. *Pi.* 45. *Piu moso.* 21. E. 14. F. 8. G. 72. ritard.

Al.

3. *Solo Piu lento.* 38. *K. Piu lento.* 45. *L. Piu moso.*

2. 2. 11. *M. 4. V.* 11. B.

2. 15. *P. Piu Presto. Tutti.* 40.

1. 2. 3. 4.

fine

Timpani E. H.

pour Jo: Liragoulis

Allegro. 3.
Concerto.

Flauto.
21.
6.
p

Solo.
1.
15.
ritard.
à tempo.

9.
10.
ritard.
B. Più lento.
15.
C. Più mosso.
21.
D. 6.

E. 1.
9.
2.
5. Tutti.

3.
4.
Solo. Recit. G. Più mosso.
20.
16.
14.
7. Tutti.

12.
23.
Vol.
24.
ritard.
à tempo.
11.
M. 6. N. 5. O. 7.

19.
ritard.
P. Tutti.

Solo.
1.
ritard.

Fin

Handwritten musical score for a piece titled "Adagio." The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo and mood are indicated by the title "Adagio." and the word "Allegro." appearing later in the score. The score includes numerous performance instructions such as "cresc.", "ritard.", "Solo.", "Tutti.", "Piu lento.", "Piu mosso.", "Piu Presto.", and "Tutti." The score is marked with "1." and "2." indicating first and second endings. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper is aged and shows signs of wear, including discoloration and some staining.

line?

A handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several dynamic markings, including 'p' (piano) and 'f' (forte). Some staves have slurs indicating phrasing. The bottom of the page features a large, stylized letter 'A' and some handwritten text that appears to be 'Mac Rhy 206 10'.

A handwritten musical score for a string quartet, consisting of 12 staves. The notation is in a single system, with each staff representing a different instrument. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. Dynamics markings like *p* (piano), *f* (forte), *cres.* (crescendo), and *arco* (arco) are present throughout. Performance markings such as *rit.* (ritardando) and *lento* (lento) are also included. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a personal manuscript or a composer's draft.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *pp*, *fz*, *ff*, and *p* are used throughout. Performance instructions include *Allegro*, *3*, *piu mosso*, *cres*, *cen*, *Tutti*, *5*, *Là tempo*, and *ritard*. The score is written in a cursive, handwritten style on aged paper.

3

Allegro

3

piu mosso

fz

pp

ff

Tutti

cres — *cen*

2

5 *Là tempo*

ritard

p

fz

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *ff*, *cres.*, and *rit.*. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Adagio

Handwritten musical score on three staves, continuing from the previous section. The notation includes notes, rests, and dynamic markings such as *pp*, *ff*, and *p*. The key signature remains one sharp (F#). The tempo marking *Adagio* is present at the beginning of this section.

recit 5 B.

à tempo

Ando

Introduzione

Allegro

10

res - cen - do ff

arco

B. Solo

6 più lento

ritard

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 2 più mosso* (written above the second staff)
- arco* (written above the fifth staff)
- pp* (pianissimo, written below the fifth staff)
- ff* (fortissimo, written below the eighth staff)
- f* (forte, written below the second and third staves)
- p* (piano, written below the first, third, fourth, sixth, seventh, eighth, and tenth staves)
- arco* (written below the sixth staff)
- pp* (pianissimo, written below the seventh staff)
- f* (forte, written below the eighth staff)
- pp* (pianissimo, written below the ninth staff)
- f* (forte, written below the tenth staff)
- pp* (pianissimo, written below the eleventh staff)
- f* (forte, written below the twelfth staff)
- pp* (pianissimo, written below the thirteenth staff)
- f* (forte, written below the fourteenth staff)
- pp* (pianissimo, written below the fifteenth staff)
- f* (forte, written below the sixteenth staff)
- pp* (pianissimo, written below the seventeenth staff)
- f* (forte, written below the eighteenth staff)
- pp* (pianissimo, written below the nineteenth staff)
- f* (forte, written below the twentieth staff)
- pp* (pianissimo, written below the twenty-first staff)
- f* (forte, written below the twenty-second staff)
- pp* (pianissimo, written below the twenty-third staff)
- f* (forte, written below the twenty-fourth staff)
- pp* (pianissimo, written below the twenty-fifth staff)
- f* (forte, written below the twenty-sixth staff)
- pp* (pianissimo, written below the twenty-seventh staff)
- f* (forte, written below the twenty-eighth staff)
- pp* (pianissimo, written below the twenty-ninth staff)
- f* (forte, written below the thirtieth staff)
- pp* (pianissimo, written below the thirty-first staff)
- f* (forte, written below the thirty-second staff)
- pp* (pianissimo, written below the thirty-third staff)
- f* (forte, written below the thirty-fourth staff)
- pp* (pianissimo, written below the thirty-fifth staff)
- f* (forte, written below the thirty-sixth staff)
- pp* (pianissimo, written below the thirty-seventh staff)
- f* (forte, written below the thirty-eighth staff)
- pp* (pianissimo, written below the thirty-ninth staff)
- f* (forte, written below the fortieth staff)
- pp* (pianissimo, written below the forty-first staff)
- f* (forte, written below the forty-second staff)
- pp* (pianissimo, written below the forty-third staff)
- f* (forte, written below the forty-fourth staff)
- pp* (pianissimo, written below the forty-fifth staff)
- f* (forte, written below the forty-sixth staff)
- pp* (pianissimo, written below the forty-seventh staff)
- f* (forte, written below the forty-eighth staff)
- pp* (pianissimo, written below the forty-ninth staff)
- f* (forte, written below the fiftieth staff)

Other markings include *arco* (written above the fifth staff), *pp* (pianissimo, written below the fifth staff), *ff* (fortissimo, written below the eighth staff), *f* (forte, written below the second and third staves), *p* (piano, written below the first, third, fourth, sixth, seventh, eighth, and tenth staves), *arco* (written below the sixth staff), *pp* (pianissimo, written below the seventh staff), *f* (forte, written below the eighth staff), *pp* (pianissimo, written below the ninth staff), *f* (forte, written below the tenth staff), *pp* (pianissimo, written below the eleventh staff), *f* (forte, written below the twelfth staff), *pp* (pianissimo, written below the thirteenth staff), *f* (forte, written below the fourteenth staff), *pp* (pianissimo, written below the fifteenth staff), *f* (forte, written below the sixteenth staff), *pp* (pianissimo, written below the seventeenth staff), *f* (forte, written below the eighteenth staff), *pp* (pianissimo, written below the nineteenth staff), *f* (forte, written below the twentieth staff), *pp* (pianissimo, written below the twenty-first staff), *f* (forte, written below the twenty-second staff), *pp* (pianissimo, written below the twenty-third staff), *f* (forte, written below the twenty-fourth staff), *pp* (pianissimo, written below the twenty-fifth staff), *f* (forte, written below the twenty-sixth staff), *pp* (pianissimo, written below the twenty-seventh staff), *f* (forte, written below the twenty-eighth staff), *pp* (pianissimo, written below the twenty-ninth staff), *f* (forte, written below the thirtieth staff), *pp* (pianissimo, written below the thirty-first staff), *f* (forte, written below the thirty-second staff), *pp* (pianissimo, written below the thirty-third staff), *f* (forte, written below the thirty-fourth staff), *pp* (pianissimo, written below the thirty-fifth staff), *f* (forte, written below the thirty-sixth staff), *pp* (pianissimo, written below the thirty-seventh staff), *f* (forte, written below the thirty-eighth staff), *pp* (pianissimo, written below the thirty-ninth staff), *f* (forte, written below the fortieth staff), *pp* (pianissimo, written below the forty-first staff), *f* (forte, written below the forty-second staff), *pp* (pianissimo, written below the forty-third staff), *f* (forte, written below the forty-fourth staff), *pp* (pianissimo, written below the forty-fifth staff), *f* (forte, written below the forty-sixth staff), *pp* (pianissimo, written below the forty-seventh staff), *f* (forte, written below the forty-eighth staff), *pp* (pianissimo, written below the forty-ninth staff), *f* (forte, written below the fiftieth staff).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the ten staves.

Staff 1: Melodic line with various notes and rests.

Staff 2: Melodic line with various notes and rests.

Staff 3: Melodic line with various notes and rests. Includes a *2* above the staff and a *f* dynamic marking.

Staff 4: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 5: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 6: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 7: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 8: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 9: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Staff 10: Melodic line with various notes and rests. Includes a *3* above the staff and a *f* dynamic marking.

Three empty musical staves at the bottom of the page.

Allegro

Violino 2^o

21

p *cres.* *dim.* *ritard.* *fz* *ff* *pp* *3* *B più lento* *C più uogo* *fz* *p* *fz* *p* *arco* *pizz*

Handwritten musical score on 18 staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in a historical style, likely from the 18th or 19th century. It includes the following elements:

- Staff 1:** Melodic line with a treble clef and a key signature of two sharps (F# and C#). It begins with a long note and includes dynamic markings *f* and *arco*.
- Staff 2:** Continuation of the melodic line, featuring a *dim* (diminuendo) marking.
- Staff 3:** Melodic line with a *cres.* (crescendo) marking and a *arco* marking.
- Staff 4:** Melodic line with a *fz* (forzando) marking.
- Staff 5:** Melodic line with a *fz* marking.
- Staff 6:** Melodic line with a *fz* marking.
- Staff 7:** Melodic line with a *fz* marking.
- Staff 8:** Melodic line with a *fz* marking.
- Staff 9:** Melodic line with a *fz* marking.
- Staff 10:** Melodic line with a *fz* marking.
- Staff 11:** Melodic line with a *fz* marking.
- Staff 12:** Melodic line with a *fz* marking.
- Staff 13:** Melodic line with a *fz* marking.
- Staff 14:** Melodic line with a *fz* marking.
- Staff 15:** Melodic line with a *fz* marking.
- Staff 16:** Melodic line with a *fz* marking.
- Staff 17:** Melodic line with a *fz* marking.
- Staff 18:** Melodic line with a *fz* marking.

The score is written in a historical style, likely from the 18th or 19th century. It includes the following elements:

- Staff 1:** Melodic line with a treble clef and a key signature of two sharps (F# and C#). It begins with a long note and includes dynamic markings *f* and *arco*.
- Staff 2:** Continuation of the melodic line, featuring a *dim* (diminuendo) marking.
- Staff 3:** Melodic line with a *cres.* (crescendo) marking and a *arco* marking.
- Staff 4:** Melodic line with a *fz* (forzando) marking.
- Staff 5:** Melodic line with a *fz* marking.
- Staff 6:** Melodic line with a *fz* marking.
- Staff 7:** Melodic line with a *fz* marking.
- Staff 8:** Melodic line with a *fz* marking.
- Staff 9:** Melodic line with a *fz* marking.
- Staff 10:** Melodic line with a *fz* marking.
- Staff 11:** Melodic line with a *fz* marking.
- Staff 12:** Melodic line with a *fz* marking.
- Staff 13:** Melodic line with a *fz* marking.
- Staff 14:** Melodic line with a *fz* marking.
- Staff 15:** Melodic line with a *fz* marking.
- Staff 16:** Melodic line with a *fz* marking.
- Staff 17:** Melodic line with a *fz* marking.
- Staff 18:** Melodic line with a *fz* marking.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as treble and bass clefs, key signatures (e.g., three sharps), and time signatures (e.g., 3/4, 2/4, 3/8). The notation is dense, with many notes and rests, and includes dynamic markings like *pp*, *ff*, *p*, *f*, *es*, *ritard*, *La tempo*, *Adagio*, *Al Solo*, *Solo*, *C à tempo*, and *ritard*. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a sixteenth-note run. The second staff continues the melody and includes a fermata. The word "Ham" is written at the end of the second staff.

*Molto
In Moderato*

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

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Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.


Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

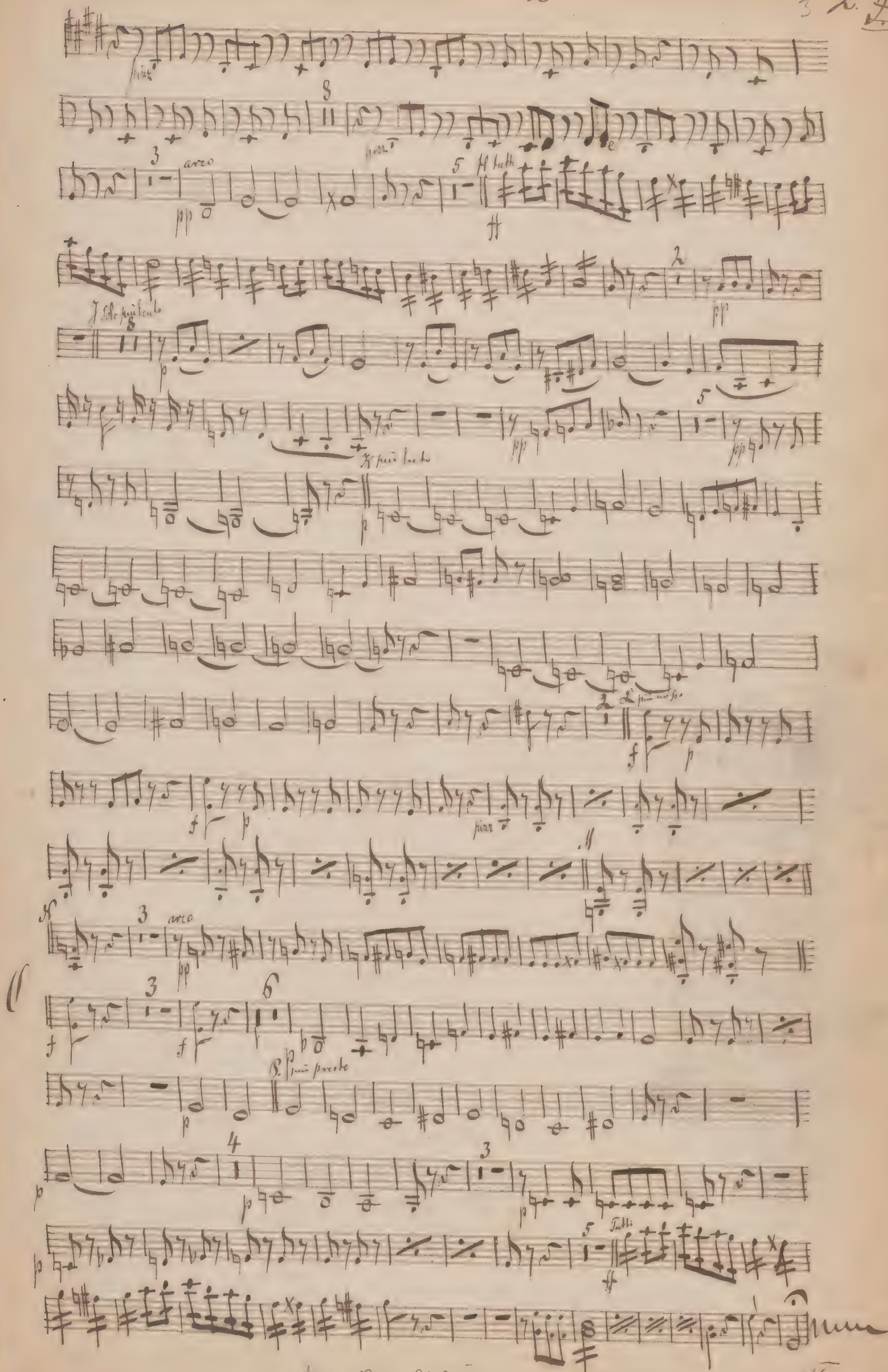
Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a series of beamed sixteenth notes and a fermata. The word "fior" is written below the staff.

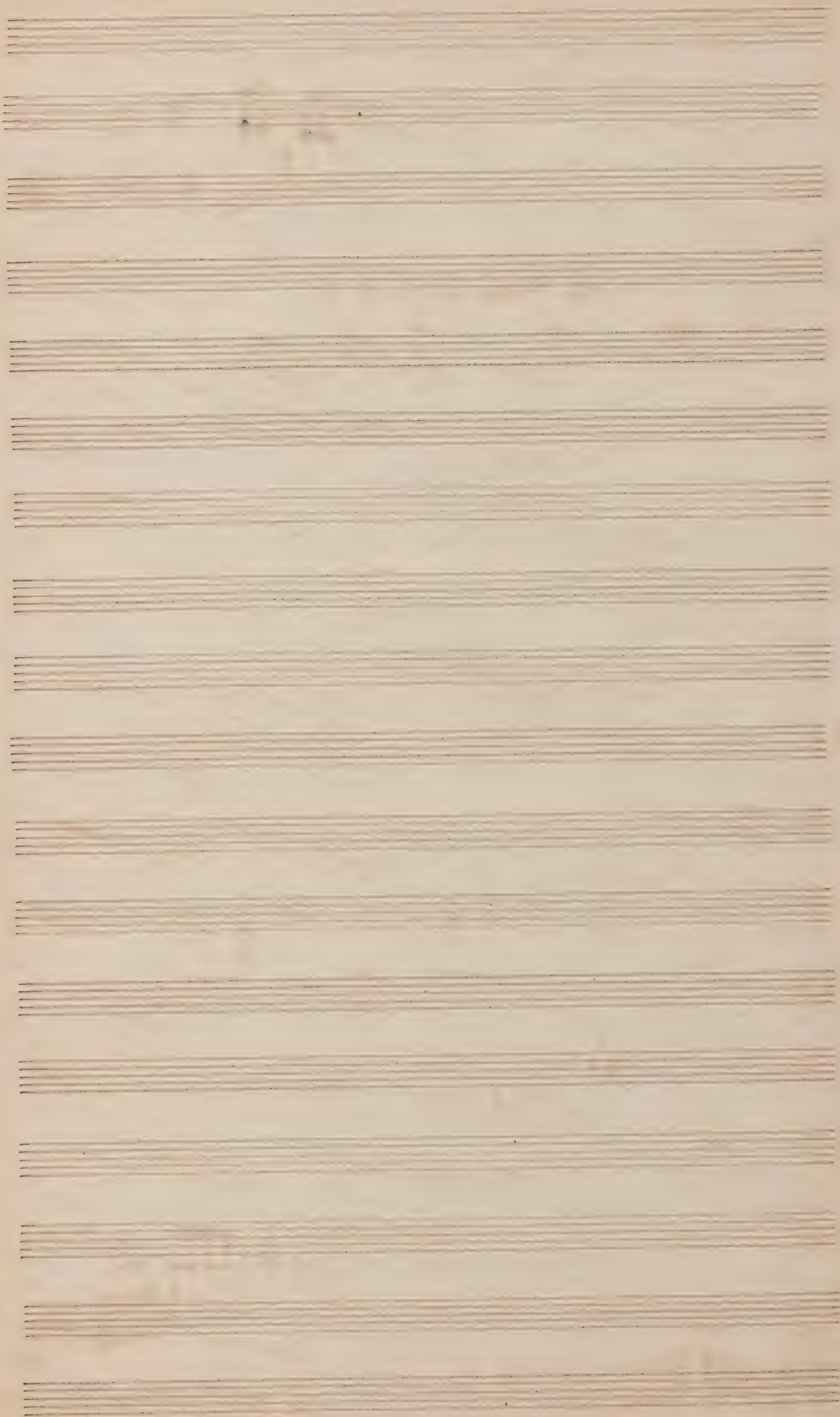
S.

Violino 2^o

3 2. 

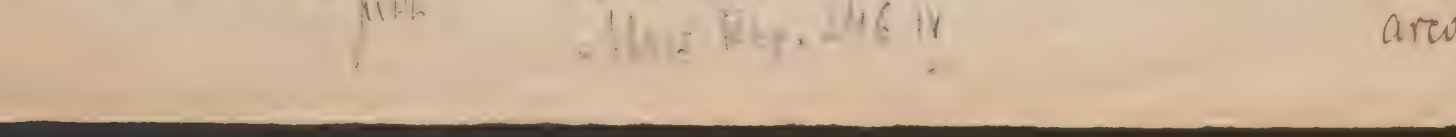
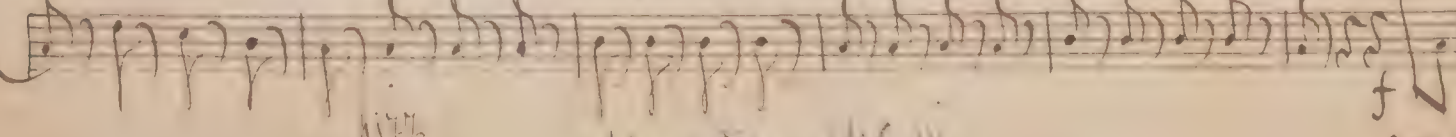
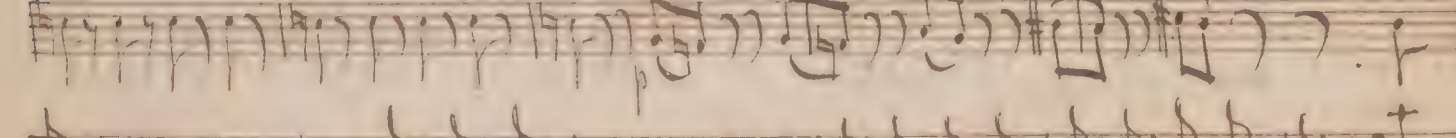
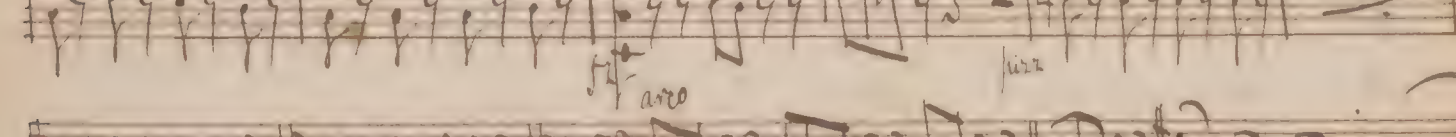
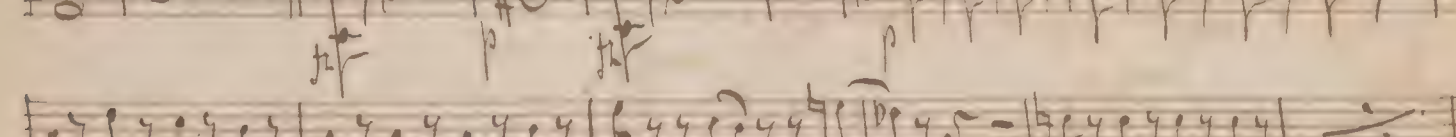
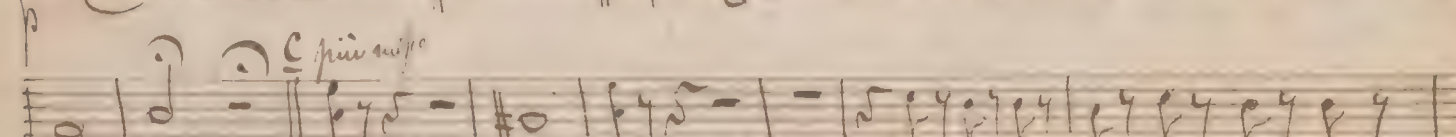
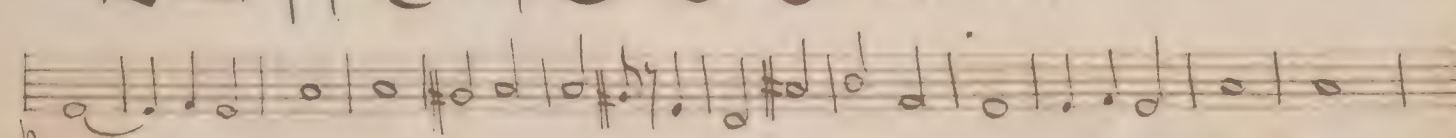
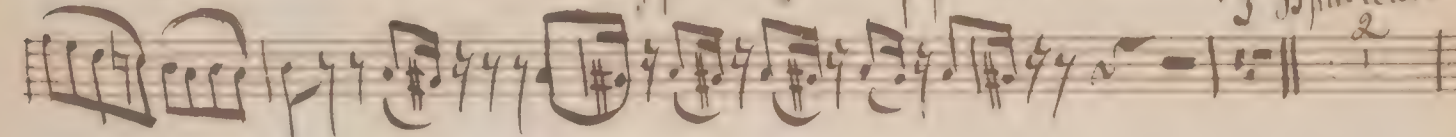
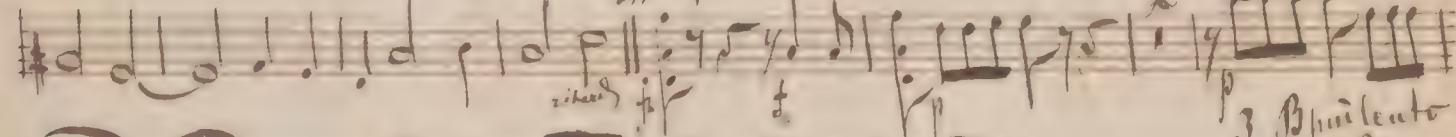
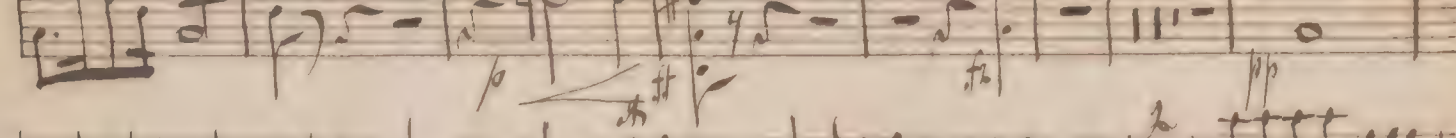
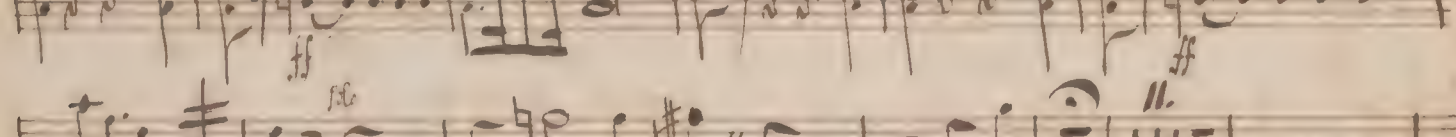
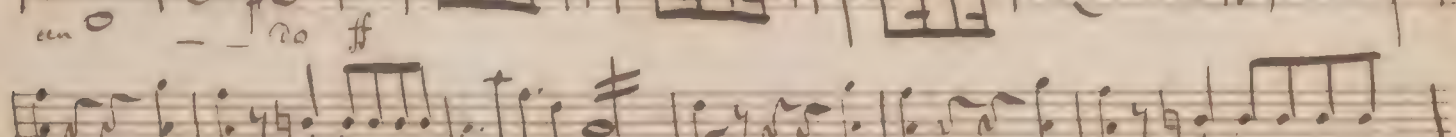
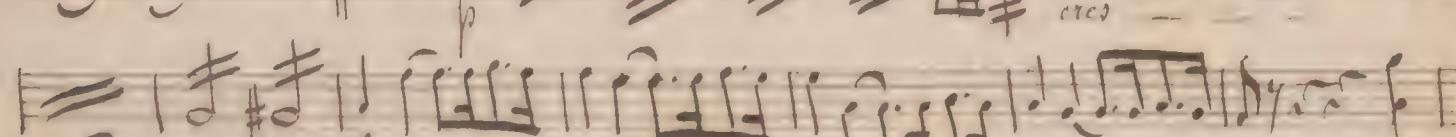
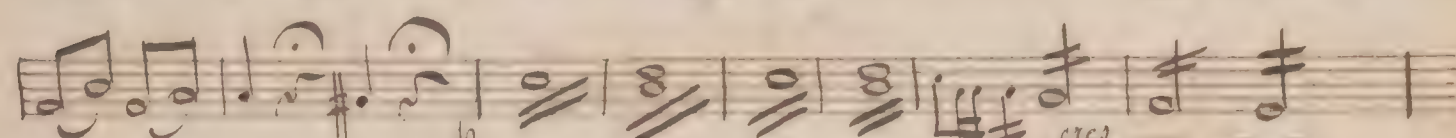
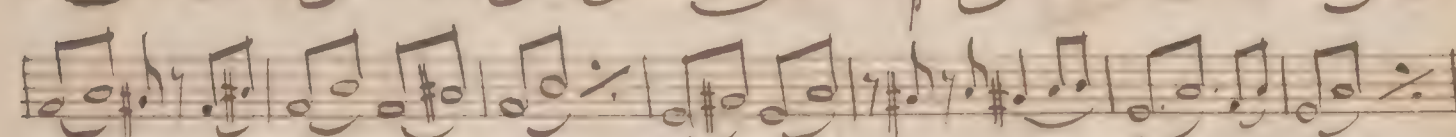
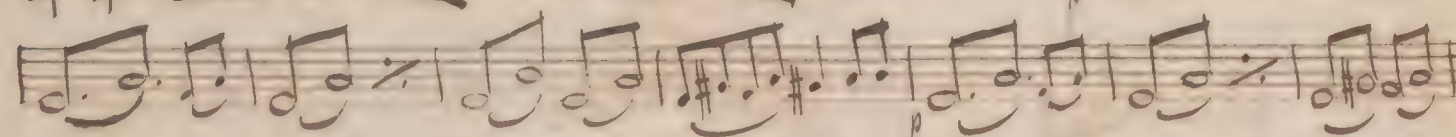
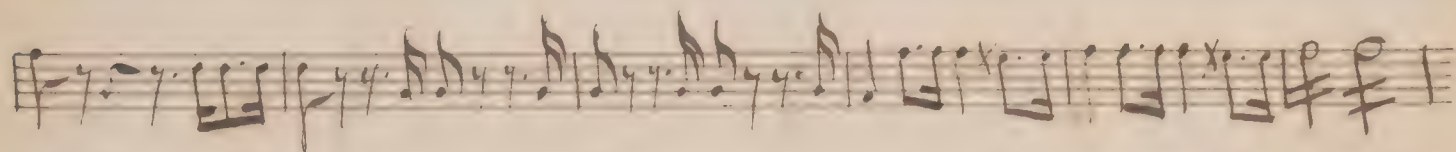
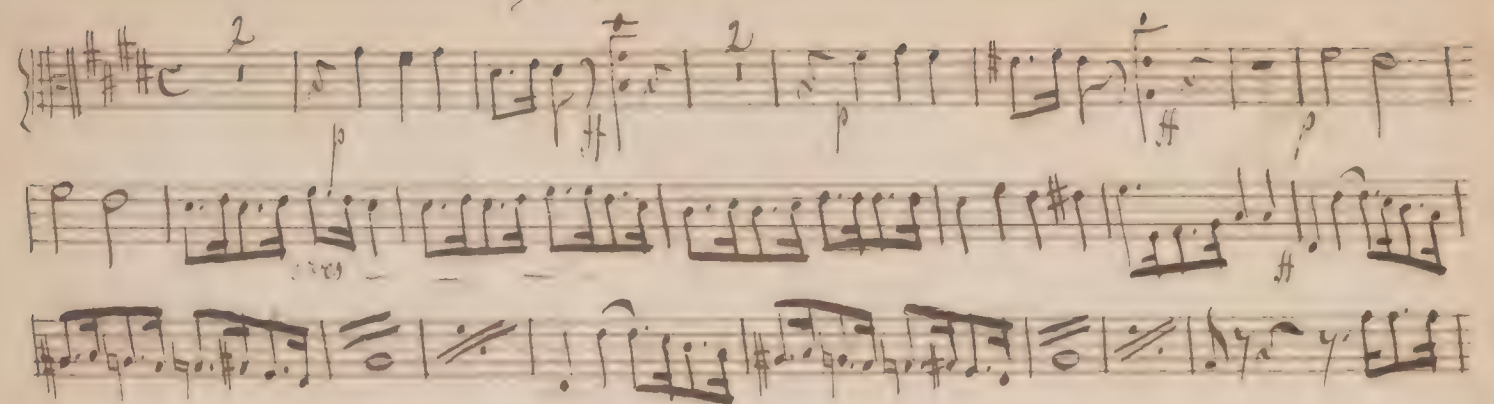


Handwritten musical score for Violino 2^o, page 246. The score is written on 18 staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Key markings include 'f' (forte), 'p' (piano), 'pp' (pianissimo), 'arco' (arco), 'pizzicato' (pizzicato), 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto', 'pizzicato luto'. The score ends with a double bar line and the word 'Fine'.

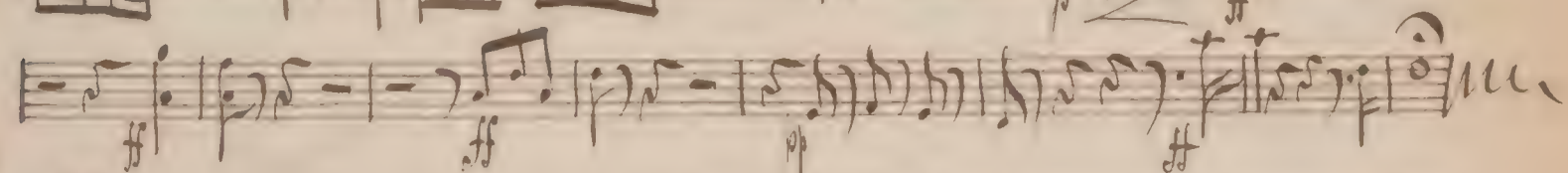
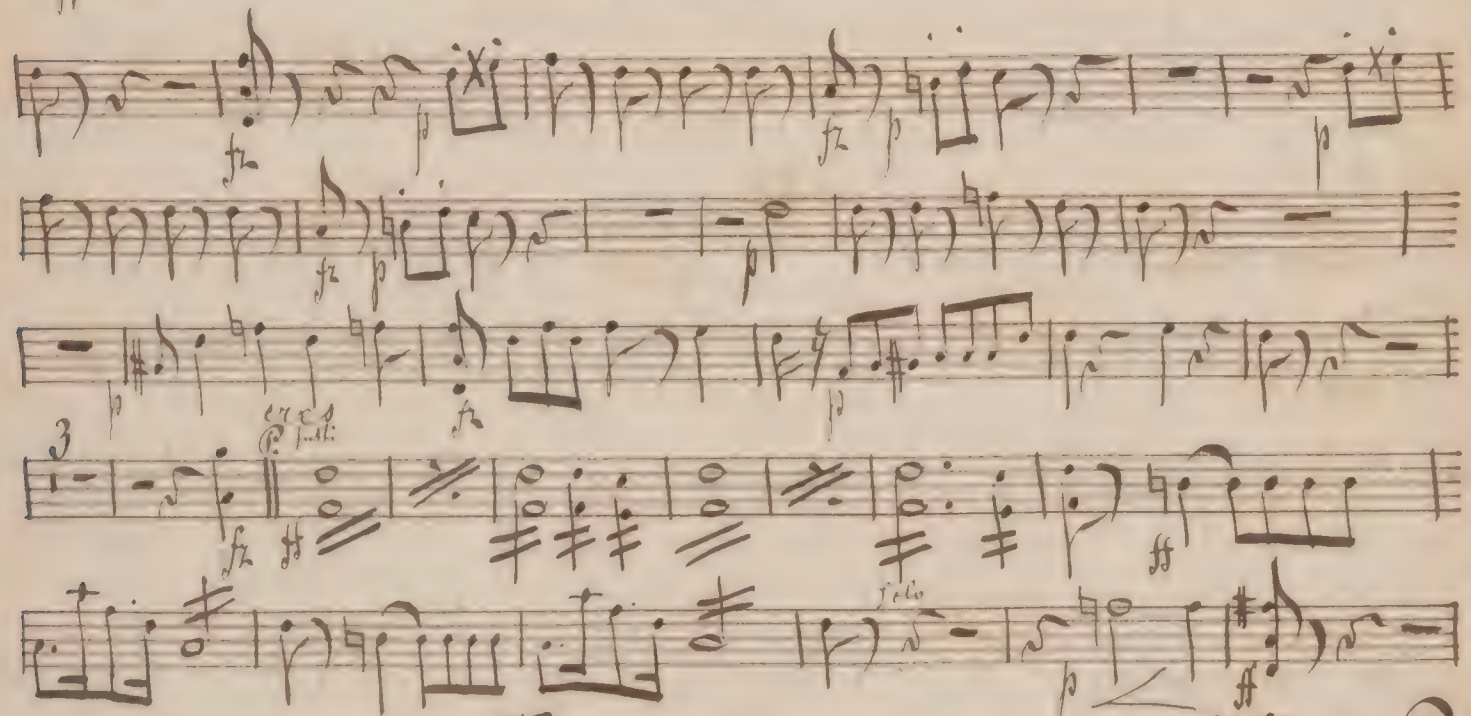
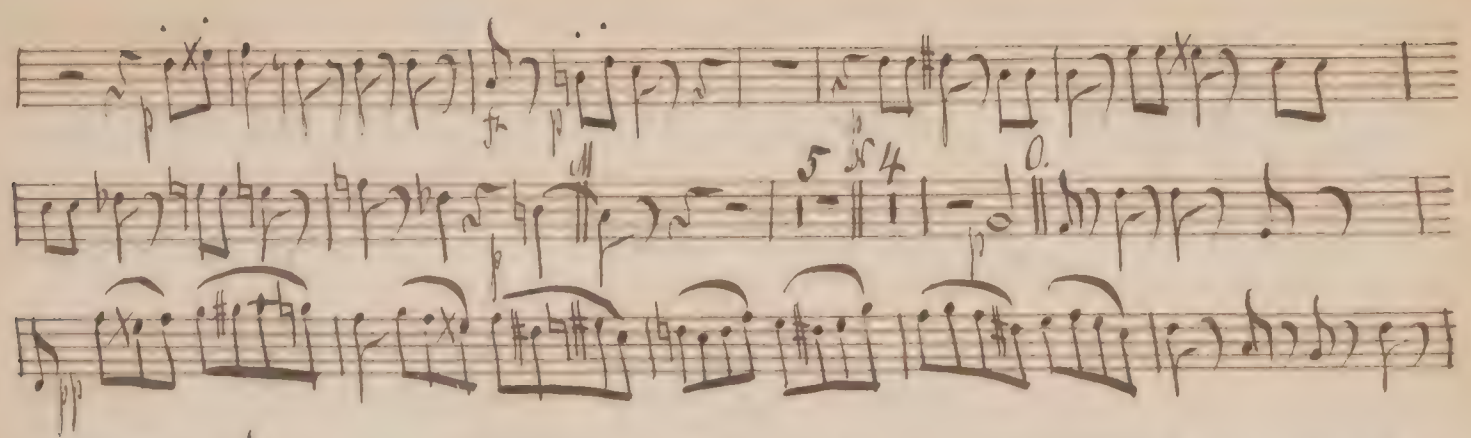


Viola

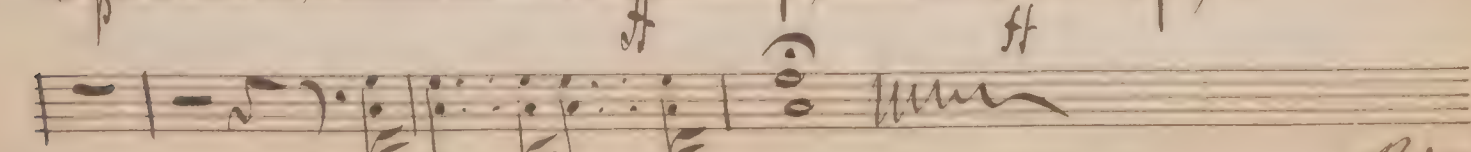
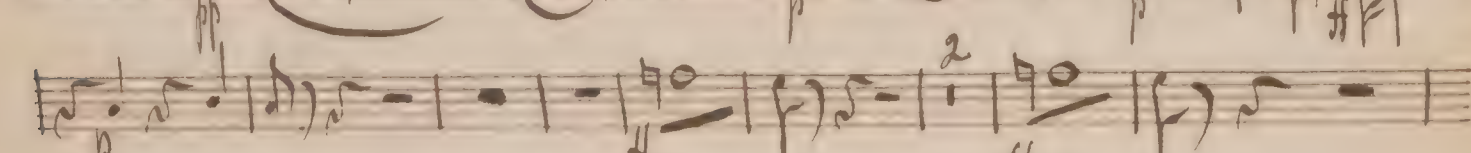
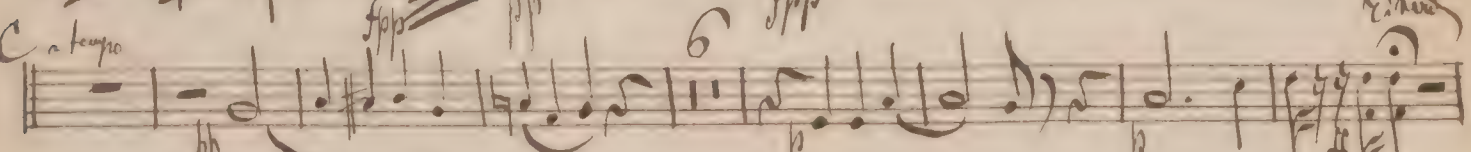
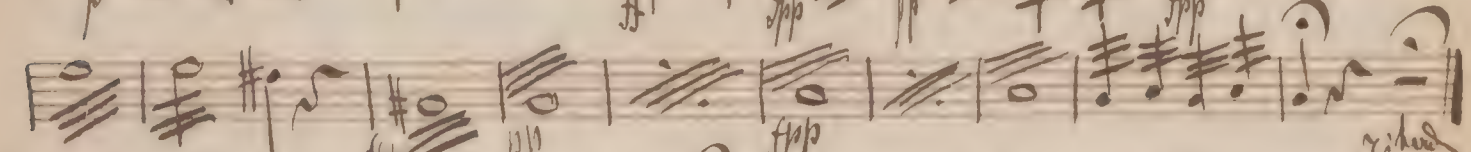
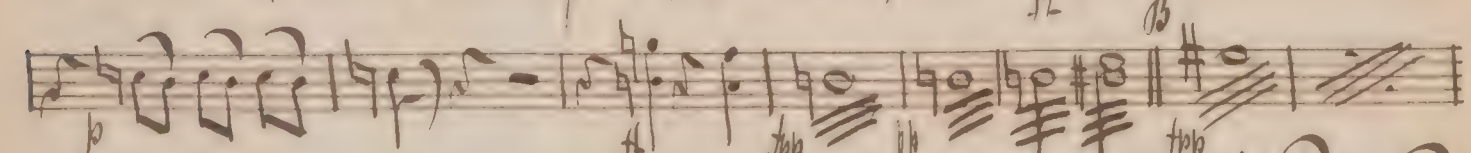
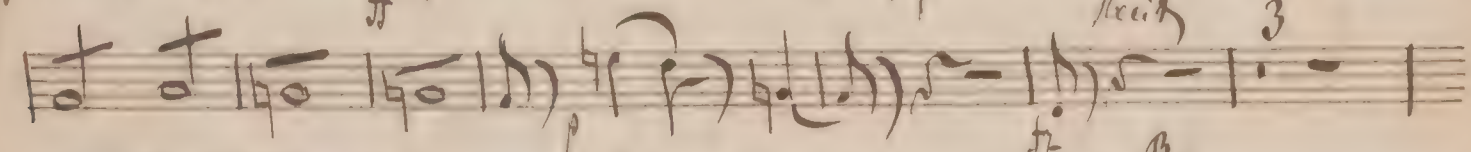
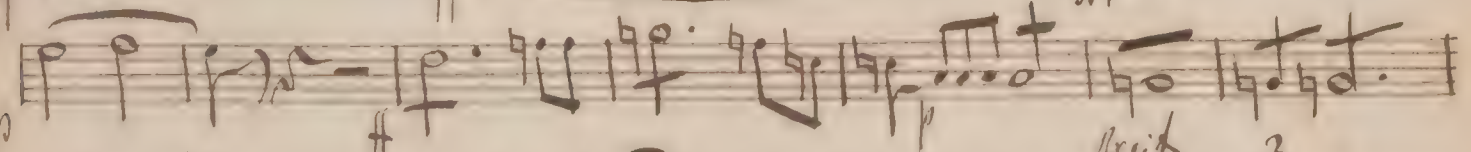
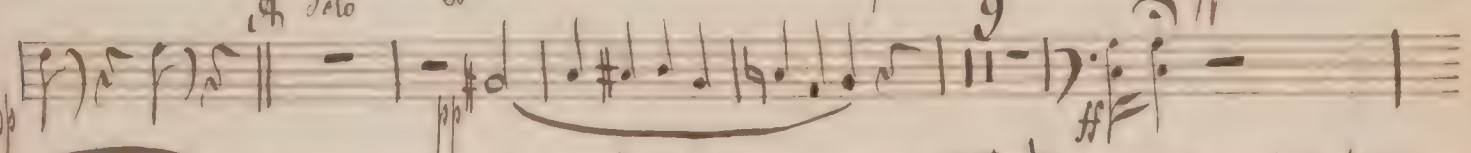
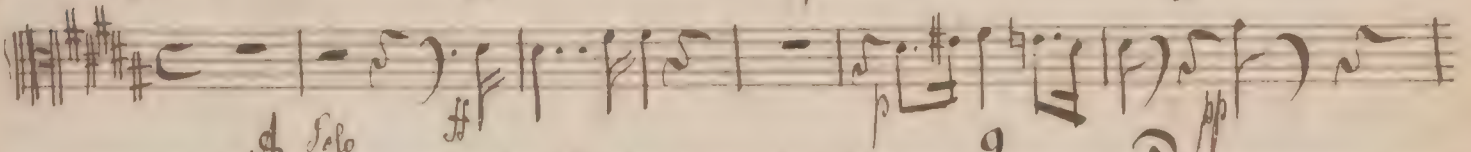
*/



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *ff*, *pp*, *fz*, *crec.*, *dim.*, *rit.*, *all.*, *3*, *Reich*, *3*, *2*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*. The score is written in a single system, with the music continuing across the page. The notation is dense and includes many accidentals and dynamic markings. The paper is aged and shows some wear at the edges.



Adagio



Rondo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Ando* (Andante)
- res - cen - do*
- 10*
- 3 arco*
- 5 A tutti*
- 2*
- 6*
- 4*
- 7*
- 22*
- 3 arco*
- 5 H tutti*
- 2*

The score is written in a historical style, likely from the 18th or 19th century, and appears to be a translation of a musical work.

Lieda

And. più lento

f

And. più lento

arco

3

6

p

And. più presto

4

3

p

5

Fatti

2

Violle e Basso.

1.

Violle *Basso*

Stegno

Violle *Basso*

Flauto

J.S.

Cello
Basso

p *cres* *cres* *ff* *fz* *fz*

fz *fz* *ff* *fz* *fz*

Cello
Basso

9 *p* *pp* *ritard* *fz* *à tempo* *f*

Cello
Basso

2 *p* *pp* *ritard* *fz* *à tempo* *f*

2 *p* *pp* *ritard* *fz* *à tempo* *f*

1 *p* *pp* *ritard* *fz* *à tempo* *f*

Handwritten musical score for Violoncello (Cello) and Bassoon. The score is written on two staves. The Cello staff is marked with a *ff* (fortissimo) dynamic at the beginning and a *p* (piano) dynamic later. The Bassoon staff is marked with a *ff* dynamic at the beginning and a *p* dynamic later. The music features a series of eighth and sixteenth notes, with some measures containing rests. The notation is in a single system, and the paper shows signs of age and wear.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is in dark ink on aged, slightly yellowed paper. The staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staff, with some notes beamed together. There are several measures of music, some ending with a double bar line and a repeat sign. The overall style is that of a personal musical sketch or a working draft.

Handwritten musical score for a single staff, likely a violin or flute. The notation includes various notes, rests, and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. Above the staff, the word "arco" is written, indicating the use of the bow. Below the staff, there are several dynamic markings: "f" (forte), "cres" (crescendo), and "pizz" (pizzicato). The notation includes a double bar line with repeat dots, suggesting a repeat or a section boundary. The overall appearance is that of a personal manuscript or a working draft.

A single staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. A forte 'f' marking is present below the staff, and a fortissimo 'fz' marking is at the end. There are also some handwritten annotations above the staff, including 'area' and a symbol resembling 'E' with a cross. The paper is aged and yellowed.

Handwritten musical score for 'L'Allegretto' by Beethoven. The score is written on a single staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings: *p* (piano), *cres* (crescendo), *f* (forte), and *ff* (fortissimo). The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score for Violoncello (Cello) and Bassoon. The score is written on two staves, with the Cello part on the upper staff and the Bassoon part on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a first ending bracket labeled '1.' and a dynamic marking of 'f' (forte). The music features a melodic line in the Cello part, with the Bassoon providing harmonic support. The score is written in ink on aged paper.

Cello

Basso

A handwritten musical score for Cello and Bass. The Cello part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The Bass part is on a single staff with a bass clef and the same key signature. Both parts feature a series of eighth and sixteenth notes, with some rests and dynamic markings. The notation is in brown ink on aged paper.

Cello

Basso

Cello

Basso

Cello

Basso

2

2

1. 1.

2

1 2 3 4 5 6 7 8

9 10 11 12

crescendo

1. Tutti

Cello

Basso

Cello e Basso

2.

Cello

Basso

Cello

Basso

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody. Dynamics include *p* (piano) and *fz* (forzando).

Handwritten musical notation for Cello and Bass. The Cello part is marked *Tutti* and begins with a treble clef and a key signature of one sharp. The Bass part is in the bass clef. Both parts feature a series of sixteenth-note passages. Dynamics include *p* and *f*.

Handwritten musical notation for Cello and Bass. The Cello part is marked *Solo* and begins with a treble clef. The Bass part is in the bass clef. Both parts feature a series of sixteenth-note passages. Dynamics include *p* and *f*.

Handwritten musical notation on two staves. The first staff contains a series of notes, including a half note and a whole note. The second staff is a wavy line, likely representing a tremolo or a decorative flourish. The word *Adagio* is written below the staves.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several measures of music, including a half note and a whole note. The second staff continues the melody. Dynamics include *p* and *pp*.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp. It contains several measures of music, including a half note and a whole note. The second staff is a wavy line, likely representing a tremolo or a decorative flourish. Dynamics include *p* and *pp*.

Cello *ff*

Basso *ff* *p*

Cello *p*

Basso

Cello *ff* *recit* *p*

Cello *p* *ff* *ff/p* *ff/p*

1 2 3 4 5 6 7

à tempo

ritard *p*

p *ff*

ff *ff* *ff*

Rondo

Introduzione
Allegro

Cello *ff* *ff* *pp*

Basso *ff* *ff* *pp*

Andante

Cello *pp* *cres* *cen - do* *ff* 10.

Basso *cres* *cen - do* *ff* 10.

fizz

7 1 2 3 4 5

fizz

3. arco *pp* 5

Tutti

Cello *f*

Basso *f*

Cello *pp* 2 1

Basso *pp* 2 1

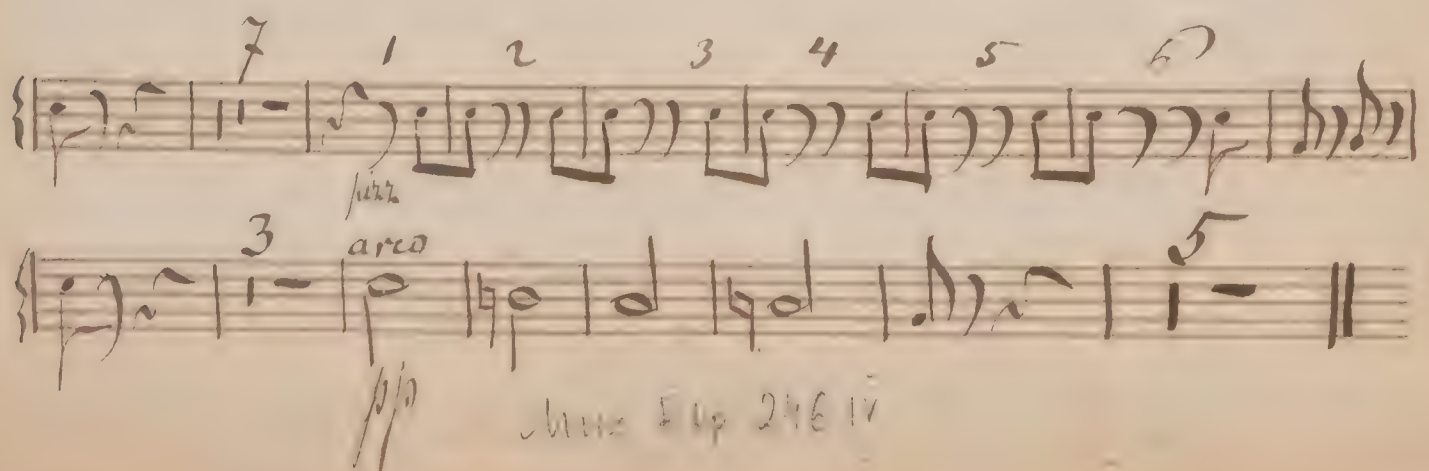
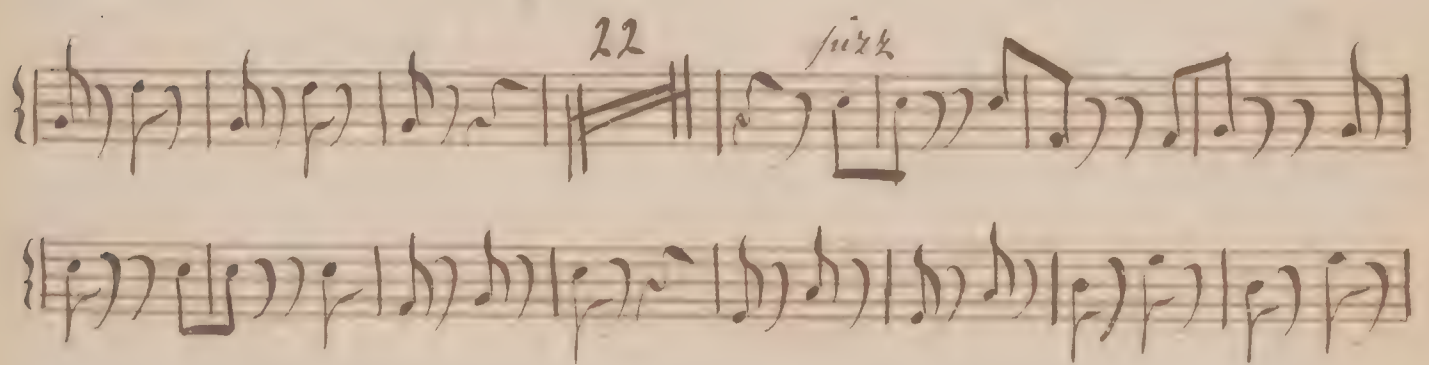
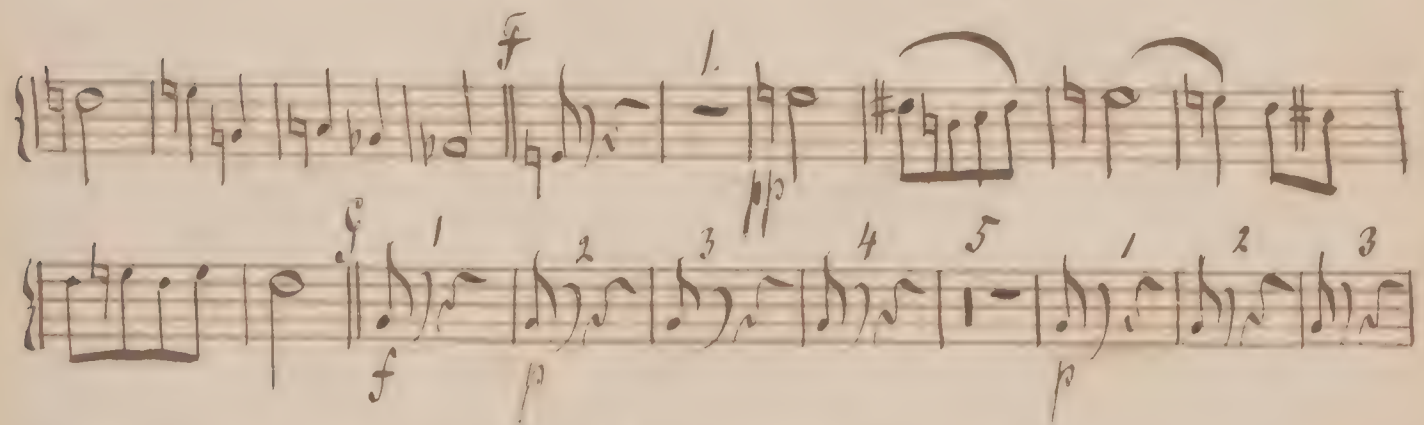
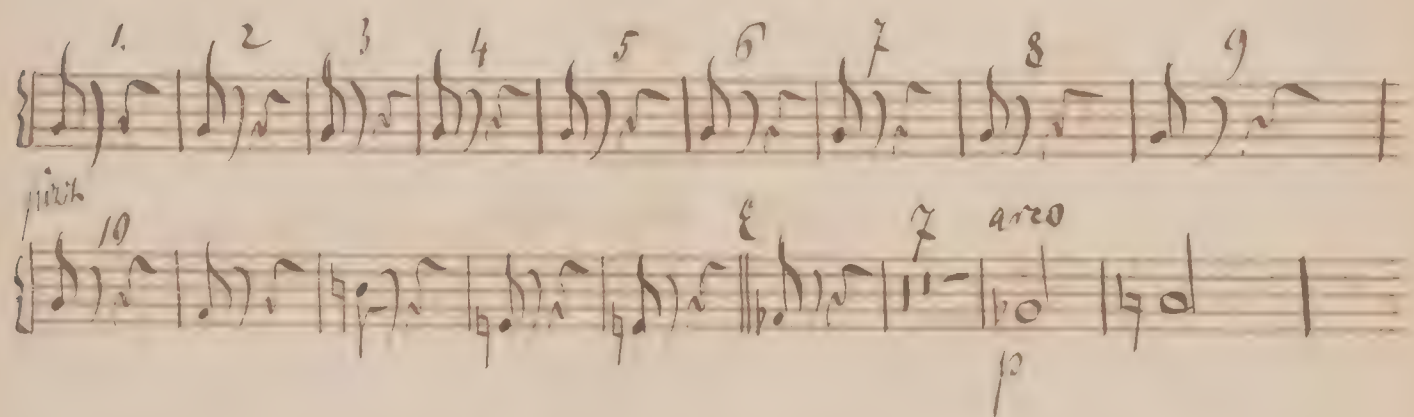
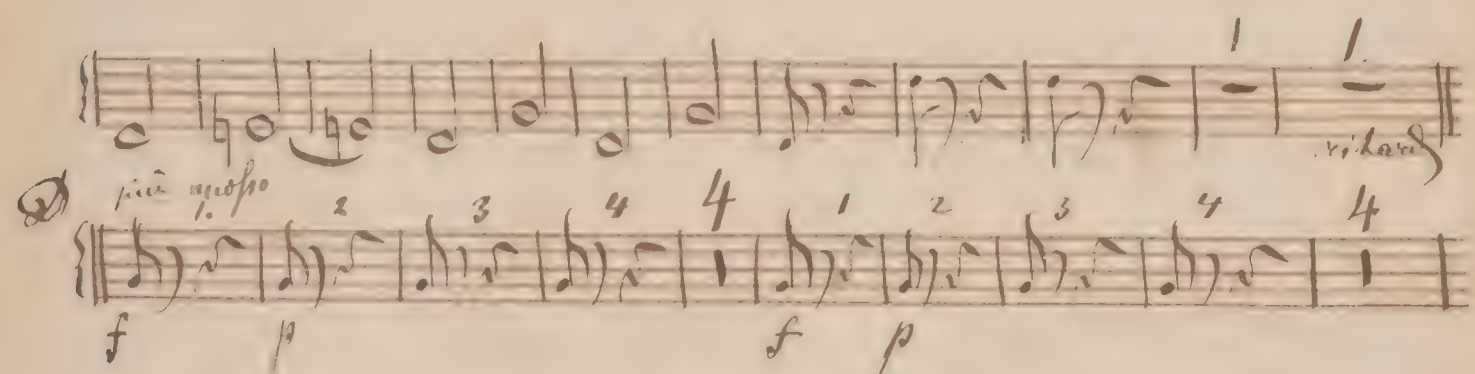
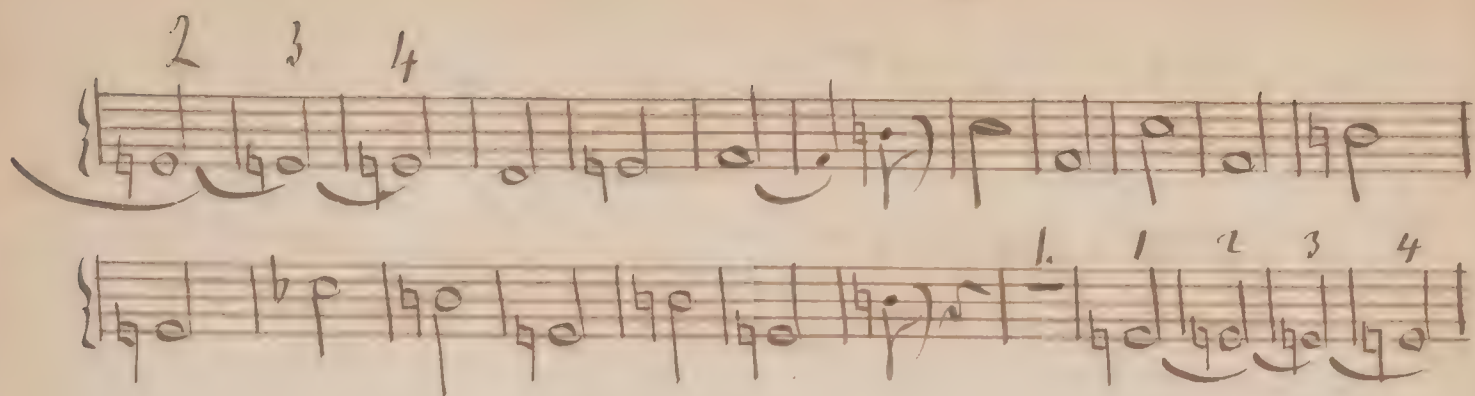
8 2 3 4 *pp*

pp

5.

1 *C più lento* 2 3 4 *f*

ritard *f*



Allegro

Cello

Basso

Cello

Basso

2

1. più lento

1 2 3

2

1. più lento

2 3 4

2. più lento

f

p

piu

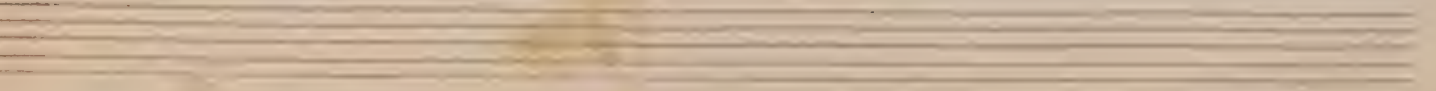
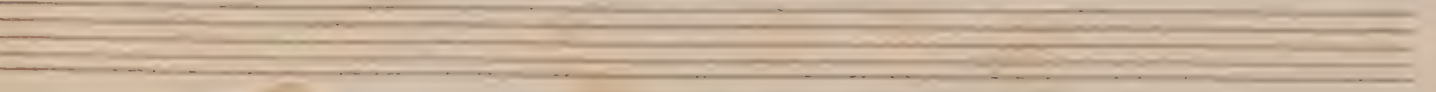
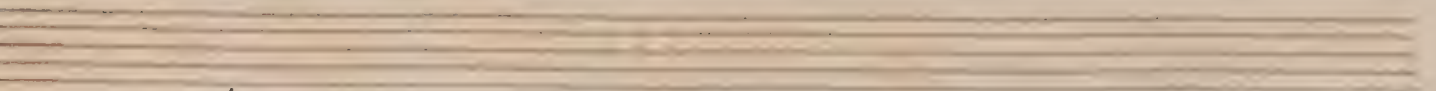
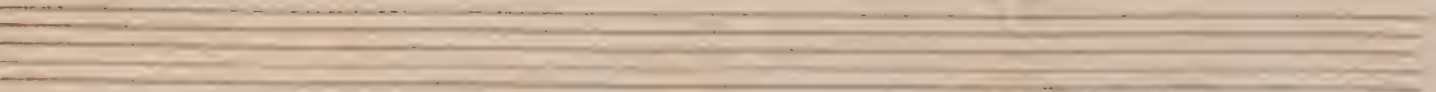
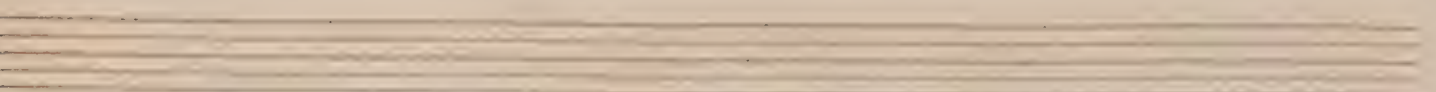
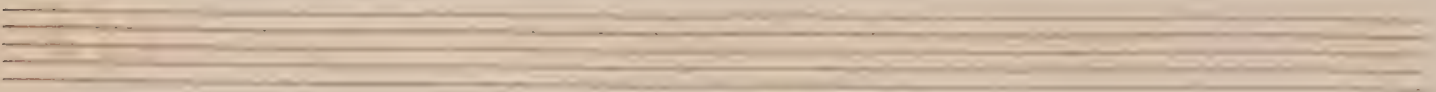
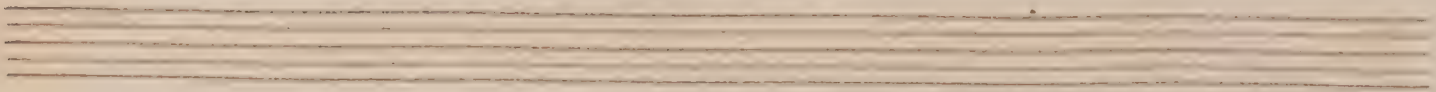
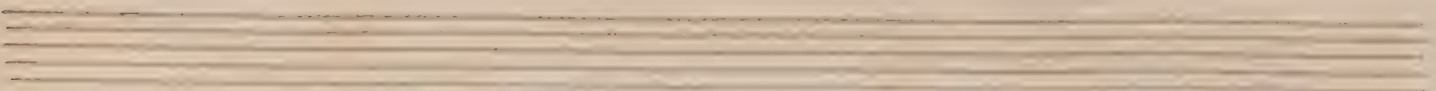
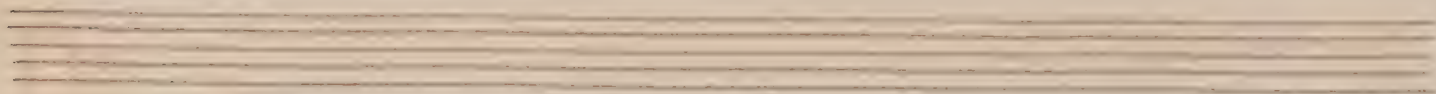
Handwritten musical notation on two staves. The first staff contains a series of notes with a double bar line and a repeat sign. The second staff continues the melody with a 3. ^{ano} marking and a *pp* dynamic marking. The third staff features a 0 marking and a 3 marking. The fourth staff contains a 6. marking and a *p* dynamic marking.

Handwritten musical notation on two staves. The first staff includes a *p più presto* marking and a series of notes with a 2 marking. The second staff continues the melody with a 4 marking and a *p* dynamic marking. The third staff features a 3 marking and a *p* dynamic marking.

Handwritten musical notation on a single staff, featuring a series of notes with a 1 marking and a *p* dynamic marking.

Handwritten musical notation for Cello and Bass. The Cello part is marked with a 5 *Tutti* marking and a *p* dynamic marking. The Bass part is marked with a 5 marking and a *p* dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Cello part is marked with a 2 marking and a *p* dynamic marking. The Bass part is marked with a 2 marking and a *p* dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fine



Violoncello e Basso.

par Joseph Krugulski.

Allegro. Cello. 2.

Concerto.

Cello. *p* *cres:*

Basso. *p* *cres:*

Cello.

Basso.

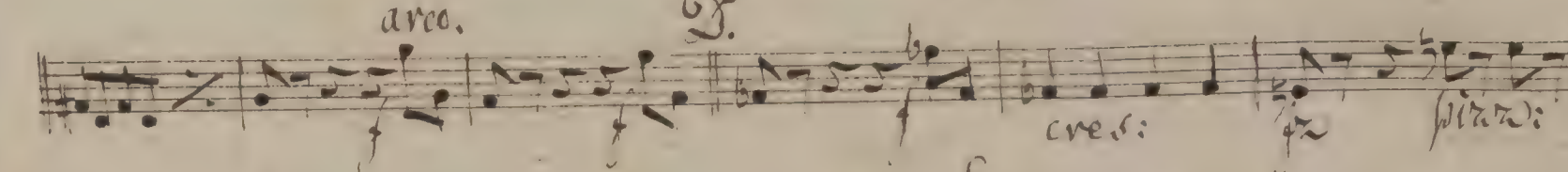
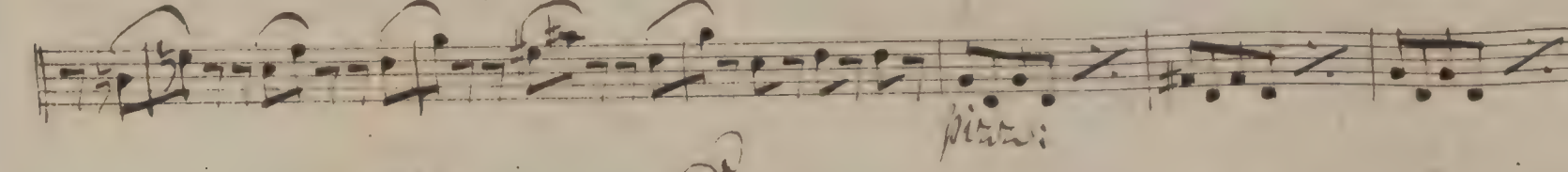
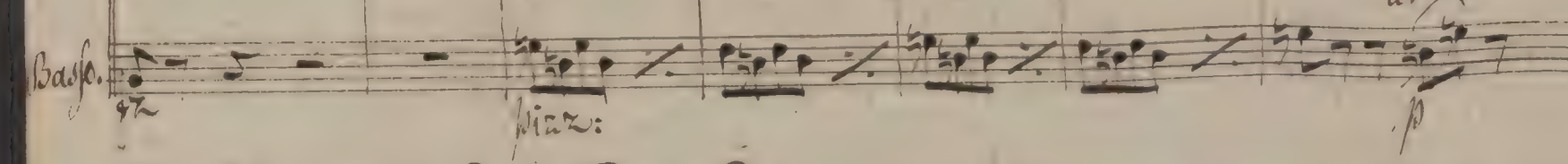
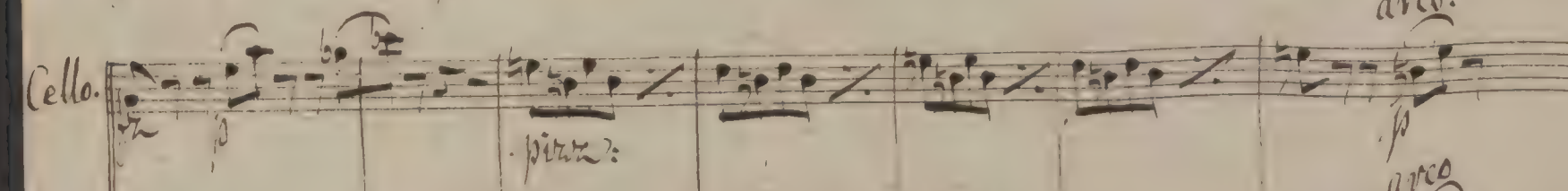
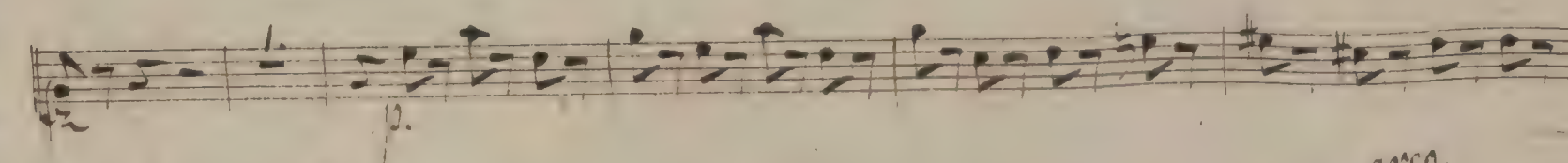
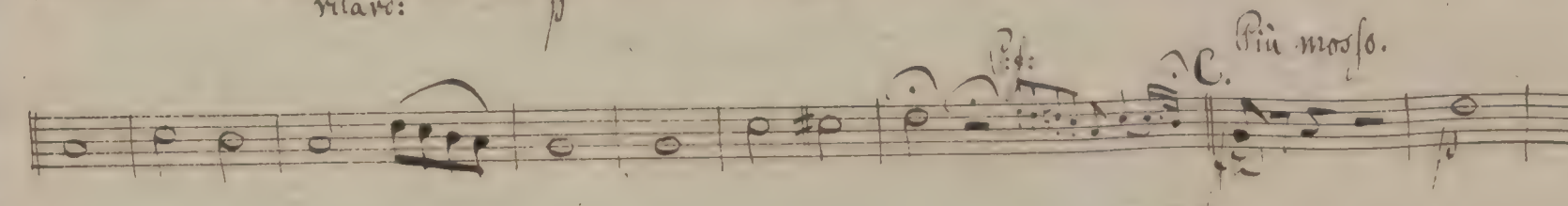
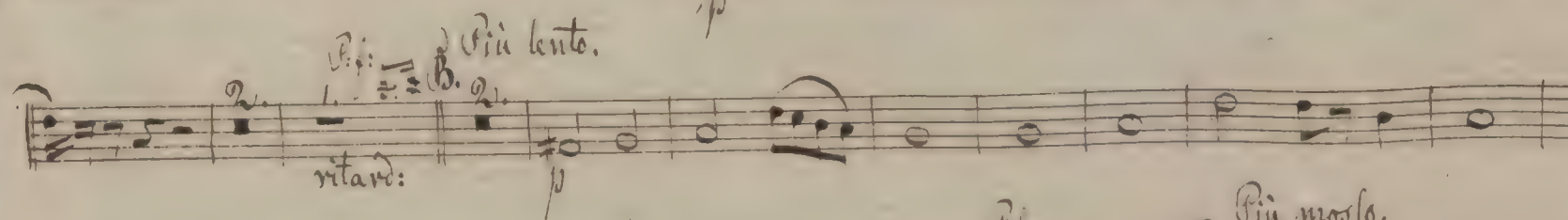
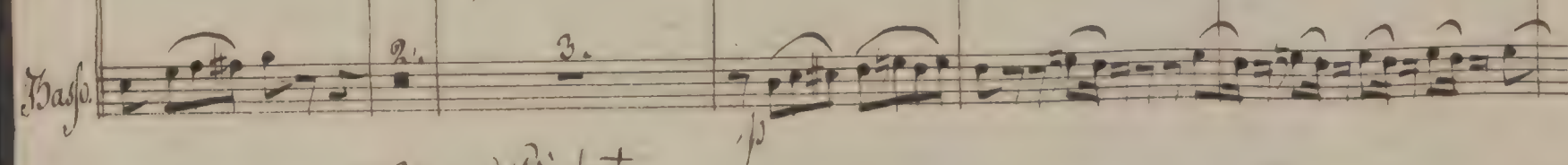
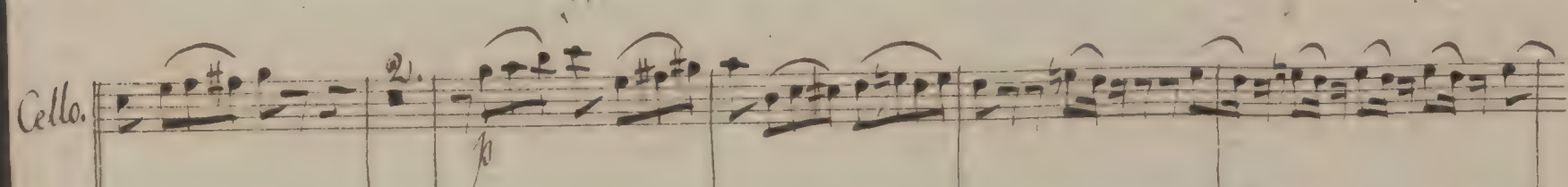
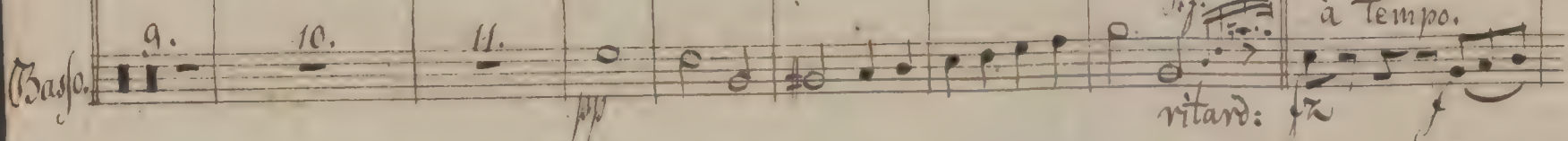
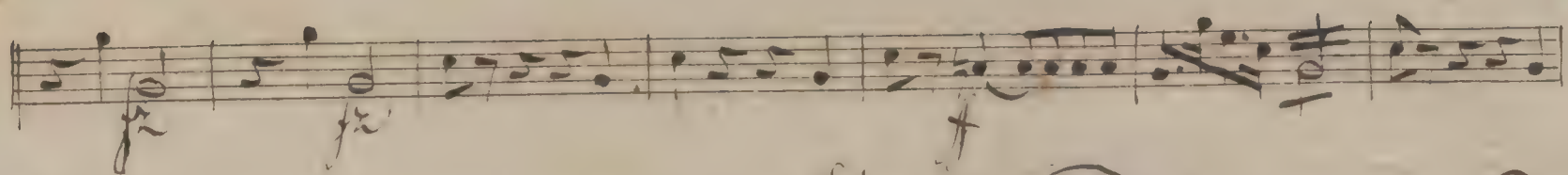
Cello.

Basso.

Flauto

Cello. *p* *cres* — *cen* — *do* *f* *f* *f*

Basso. *p* *cres* — *cen* — *do* *f* *f* *f*



Handwritten musical score for Cello and Bass. The score is written on ten staves, with the first two staves being a single system and the remaining eight staves grouped into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking *fr* (for *forzando*) and *pp* (pianissimo). The second system includes *fr*, *pp*, and *Tutti.* The third system includes *fr* and *pp*. The fourth system includes *fr*, *pp*, and *cres:* (crescendo). The fifth system includes *fr*, *pp*, and *pp*. The sixth system includes *fr*, *pp*, and *pp*. The seventh system includes *fr*, *pp*, and *pp*. The eighth system includes *fr*, *pp*, and *pp*. The ninth system includes *fr*, *pp*, and *pp*. The tenth system includes *fr*, *pp*, and *pp*. The score concludes with a double bar line and a final *pp* marking.

Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 2 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for Cello and Bass. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for Cello and Bass. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for Cello and Bass. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

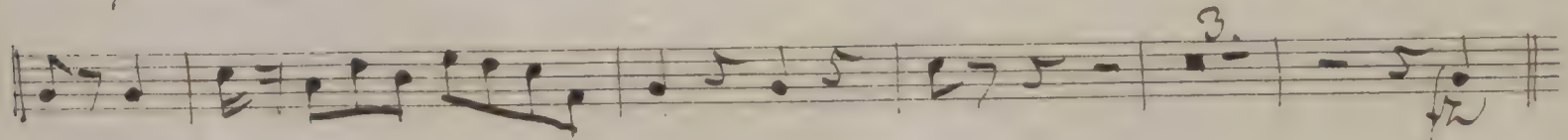
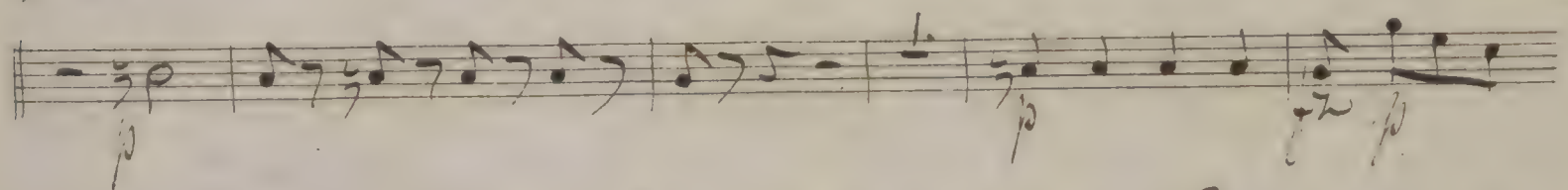
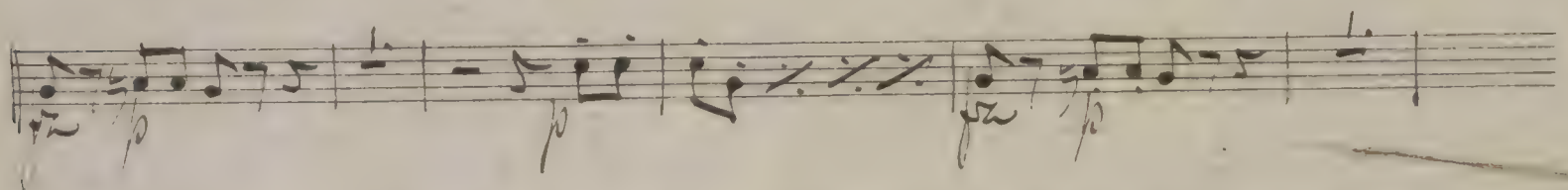
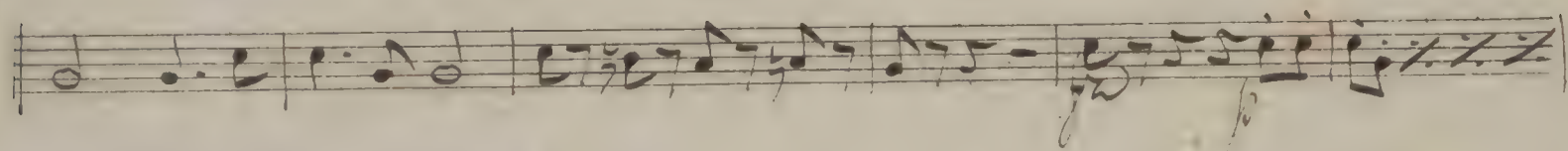
Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

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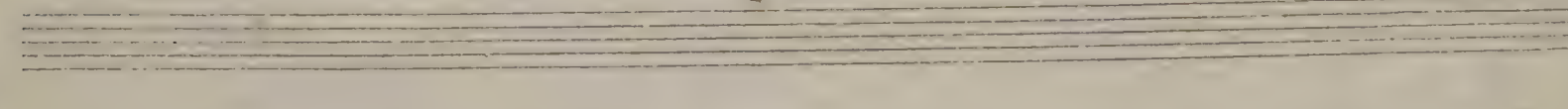
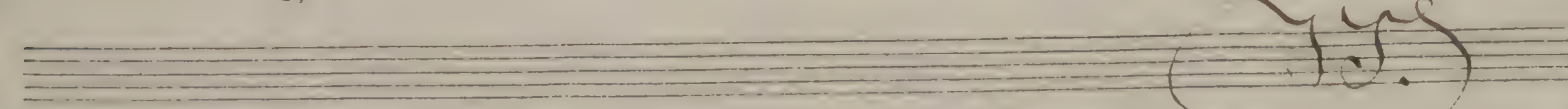
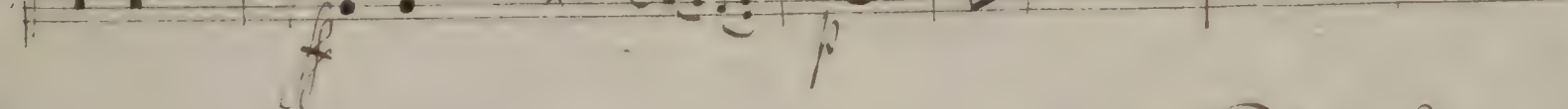
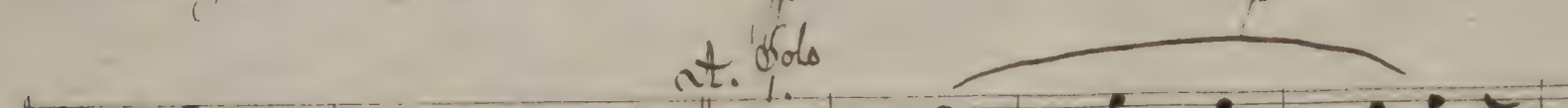
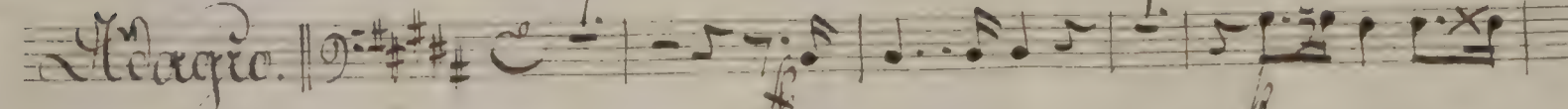
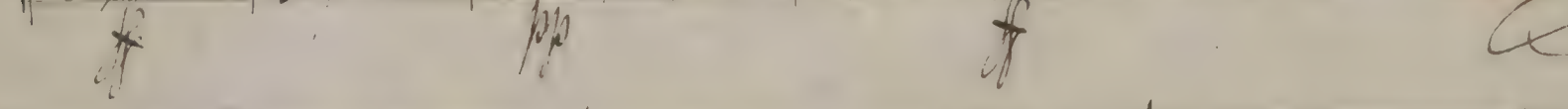
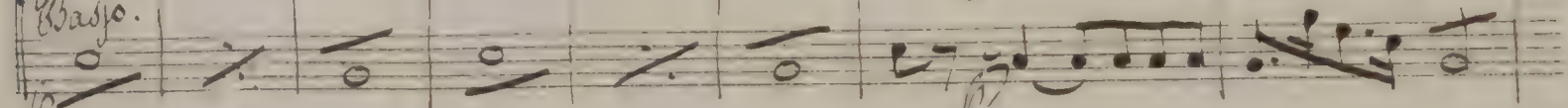
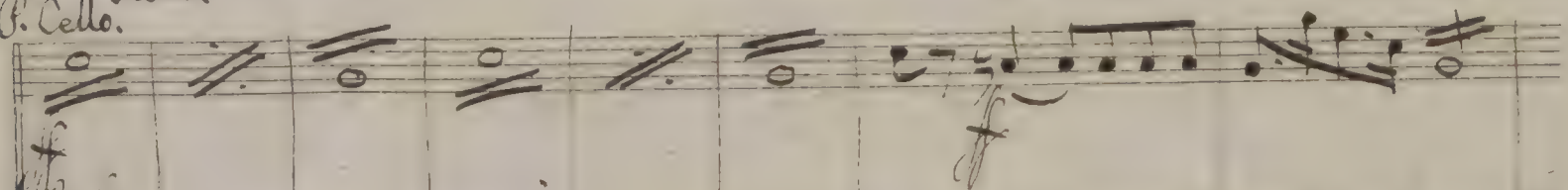
Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*

Handwritten musical notation for a string section, likely Violins I and II. The notation includes measures 1 through 12, with dynamic markings such as *fz*, *pp*, and *crescen-do*. The tempo is marked *Al. 1.* and the section is labeled *Tutti.*



Tutti.
P. Cello.



Handwritten musical score for Cello and Bass, measures 1-4. The score is written on four staves. The first two staves are for Cello and the last two are for Bass. The music is in 2/4 time and features a key signature of one sharp (F#). The Cello parts are more melodic, while the Bass parts provide harmonic support with sustained notes and occasional melodic lines. The notation is in ink on aged paper.

Handwritten musical score for a recitative piece. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. The third staff features a series of chords, some marked with 'ppp' (pianissimo). The fourth staff concludes with a 'ritard.' (ritardando) marking and a final 'à tempo' instruction. The notation is in a historical style, possibly from a 19th-century manuscript.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff contains the melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff contains the accompaniment, starting with a bass clef and a key signature of one flat. The third staff contains the accompaniment, starting with a bass clef and a key signature of one flat. The fourth staff contains the accompaniment, starting with a bass clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics 'The Rose Tree' are written below the first staff. The score includes various musical notations such as notes, rests, and clefs. There are also some handwritten annotations and corrections. The paper is aged and slightly discolored.

Allegro. Cello.
Introduzione. *Basso.*
ff *pp*

Cello *Basso*
cres *cen* *do* *ff* *Rondeau.* *2.* *10.* *ppizz.*
cres *cen* *do* *ff* *Rondeau.* *2.* *10.* *ppizz.*

ppizz.

ppizz.

3. *arco* *pp* *5.*

A. Tutti. *Cello.* *Basso.* *ff*

Cello. *Basso.* *pp*

B. Solo. *8.* *1.* *2.* *3.* *4.* *pp*

pp

ritard.

C. Più lento.

Handwritten musical score for C. Più lento. The score consists of four staves. The first staff begins with a treble clef and a common time signature. It contains a series of notes, some marked with fingerings (1., 2., 3., 4.) and a dynamic marking 'p'. The second staff continues the melody. The third staff features a bass clef and a common time signature, with notes and fingerings. The fourth staff concludes the section with a double bar line and a 'ritard.' marking.

D. Più mosso.

Handwritten musical score for D. Più mosso. The score consists of nine staves. The first staff begins with a treble clef and a common time signature, marked with a dynamic 'p'. It contains a series of notes with fingerings (1., 2., 3., 4., 4., 1., 2., 3., 4., 4.). The second staff continues the melody, marked with a dynamic 'pizz.' and fingerings (1., 2., 3., 4., 5., 6., 7., 8., 9.). The third staff features a bass clef and a common time signature, marked with a dynamic 'p' and fingerings (10., 1., 2., 3., 4., 5.). The fourth staff continues the melody, marked with a dynamic 'p' and fingerings (1., 2., 3.). The fifth staff features a bass clef and a common time signature, marked with a dynamic 'p' and fingerings (1., 2., 3.). The sixth staff continues the melody, marked with a dynamic 'p' and fingerings (1., 2., 3.). The seventh staff features a bass clef and a common time signature, marked with a dynamic 'p' and fingerings (1., 2., 3.). The eighth staff continues the melody, marked with a dynamic 'p' and fingerings (1., 2., 3.). The ninth staff features a bass clef and a common time signature, marked with a dynamic 'p' and fingerings (1., 2., 3.).

Al. Tutti.

Cello *ff*

Basso *ff*

Cello *pp*

Basso *pp*

Piu lento.
7. Solo 8.

1. 2. 3.
p

2.
pp

2.
pp

K. Piu lento.
1. 2. 3. 4.
p

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

2. 3.
Piu mosso.
p

pizz.

all.

all.
3.

arco

pp

1. 3. 6. *p*

4. 1. *p* Più presto. 1. 2. 3.

4. 5. 6. 7. 8. *p*

4. 3. *p*

Tutti.

Cello

Braslo

Cello

Braslo

2. 1. 2. 3. 4. *p*

2. 1. 2. 3. 4. *p*

Mus

fine

